THOUGHTS

"Hollywood's Best Film. 'Dinner at Eight' must be acknowledged, without reserve, as like a mountain peak dominating a landscape."

Seton Margrave,
"Daily Mail."

"A great piece of film craft. Splendidly directed, superlatively acted. A feast of entertainment which should fill the Palace for weeks."

R. J. Whitley,
"Daily Mirror."

"A hugely satisfying film. Team work of a terrific cast leaves nothing to be desired."

Pat Mannock,
"Daily Herald."

"A house full of 'guests' was thrilled to the core. Best screen entertainment seen for many months."

Edna Barnes,
"Daily Sketch."

"'Dinner at Eight' a triumph. The cast is the finest ever seen in one film. Lively, witty dialogue."

Campbell Dixon,
"Daily Telegraph."

"'Dinner at Eight' proved a personality exhibition. Magnificent entertainment."

Paul Holt,
"Daily Express."

"Seldom before has a film caught the imagination of the public more vigorously. Metro-Goldwyn-Mayer have broken all records in this production."

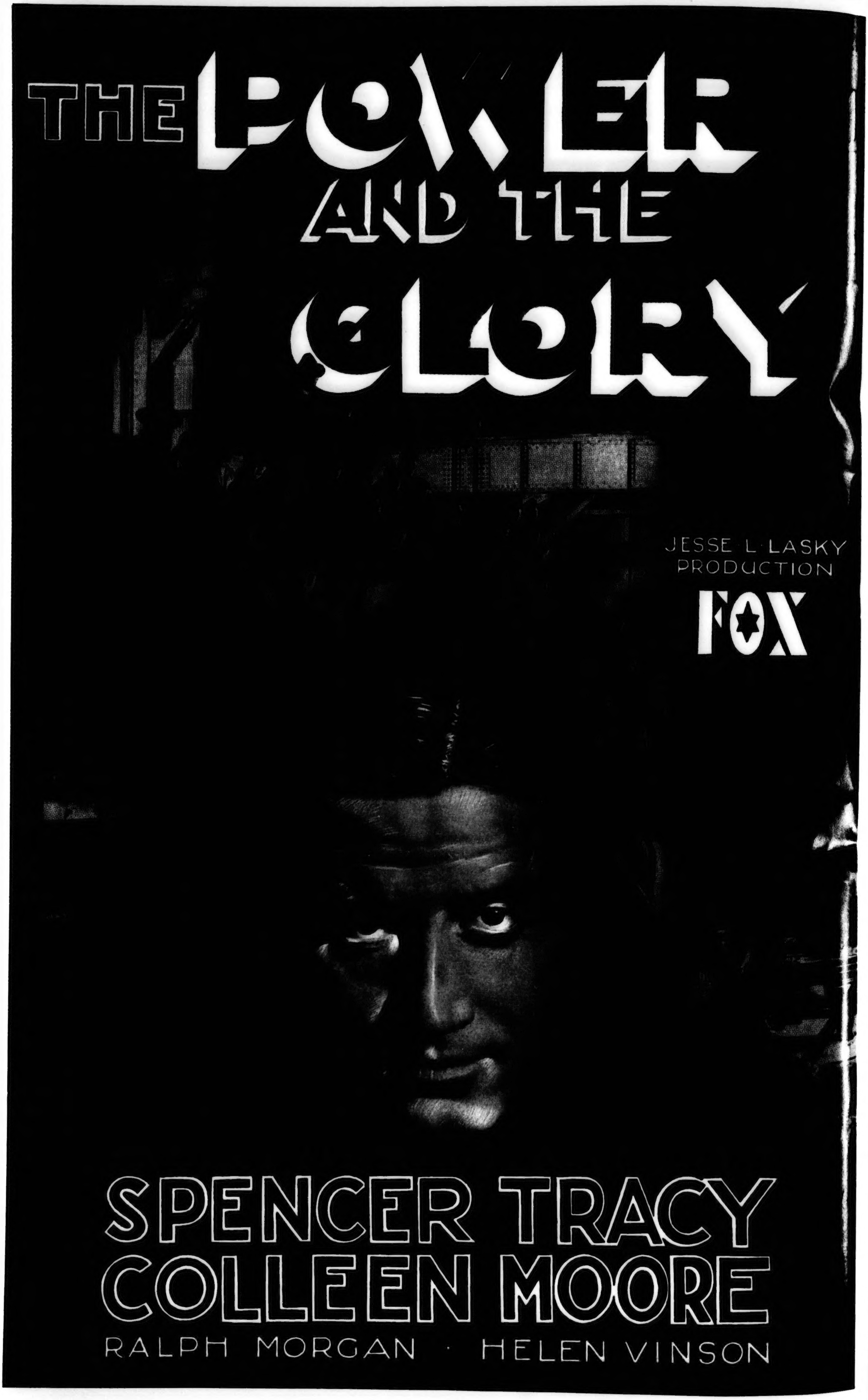
William Foss,
"Morning Post."

"A tremendously entertaining film. Filmgoers will revel in a talkie which everyone will be talking about."

Ernest Betts,
"Evening Standard."

"I cordially recommend 'Dinner at Eight' as a banquet guaranteed to satisfy the hungriest of film fans."

Eric Dunstan,
"The Star."



THE POWER AND THE GLORY

JESSE L. LASKY
PRODUCTION
FOX

SPENCER TRACY
COLLEEN MOORE
RALPH MORGAN · HELEN VINSON

Kinematograph WEEKLY

No. 1378 Thursday, September 14, 1933 Vol. 199

Electric "Grid" and the Exhibitor

See page 4

Overseas Supplement with this Issue

NO NEW CENSORSHIP FOR DUNDEE

Licensing Authorities not to Change Regulations

SATISFIED WITH TRADE ATTITUDE

NO additional regulations will be imposed on Dundee kinema exhibitors by the Dundee Police Committee. This was the outcome of the Police Committee's meeting on Monday afternoon with representatives of the Dundee Juvenile Organisations Committee, the Dundee section of the C.E.A., and the Scottish Centre of the K.R.S.

The meeting was a sequel to the recently published report of the Juvenile Organisations Committee on kinemas and youth.

James Forbes, chairman of the J.O.C., said that the report issued by his committee had been carried through in a spirit of help towards the youth of the city, and in no other spirit. The conclusions bore out that it seemed that in Dundee the showing of "A" films was not confined to adults only, as was the suggestion from the British Board of Film Censors.

The second point was the fact that in some cases the hygienic conditions might be considered by the Town Council in connection with the kinemas.

H.O. Regulations

The Home Office, in England, had recently published certain model regulations for kinemas. If they would take these suggestions into consideration in Dundee, he thought it would be an advantage.

Mr. Forbes said an "A" film was a film advised by the British Board of Film Censors to be shown to adults or to children in custody of adults, but not to children only.

Coun. Scrymgeour: Are you suggesting we here are holding the responsibility which the parents are absolved from if the pictures are running. Would it not be better to put more responsibility on the parents?

Mr. Forbes: It would be better if the children were excluded, but the law permits them to be present. The Home Office has not suggested that the children should be absolutely excluded. They put the responsibility upon the parents.

Coun. Wilson: Is it your contention that where "A" films are being shown there is nothing outside to indicate clearly that an "A" film is being shown.

Mr. Forbes said it was not generally done in Dundee, although it was done at certain individual picture houses. He was in a picture house the other night where children were not admitted. A notice to that effect was posted up.

Coun. Scrymgeour: There can be two opinions as to whether a notice will act as an attraction or a deterrent.

Mrs. Gow: I think that legislation that allows children to be taken by their parents is absolutely ridiculous because it is the same picture they are seeing, but that is as far as the law goes.

She suggested that they might try putting on the board whether the picture was "A" or "U" and see how it worked.

Edinburgh's Secretary

George Salmon, S.S.C., said, on behalf of the C.E.A., that personally he had had great pleasure in working along with the Edinburgh J.O.C. He had a very particular objection to any insertion of further conditions in the licence—a legal objection.

He would like in the first place to reply to the points raised about "A" and "U" films. It was quite true that the Censor did have these two classifications.

The "A" film did not include entirely pictures which were not considered to be fit for children to see, but it included pictures which in the view of the Censor, and possibly in the view of a number of parents, the children would not appreciate. Admittedly there might be in that category some pictures which they should not see.

They would all know the picture "Ben Hur." That was an "A" picture. "East Lynne," all the Sherlock Holmes pictures, and "Comradeship," "one of the finest pictures we have got from abroad," were all

(Continued on page 5.)

B. P. SCHULBERG

SCHULBERG ARRIVES WITH SYLVIA SIDNEY

AN infrequent but always interesting visitor to London from Hollywood is B. P. Schulberg, independent producer for Paramount, who arrived by air on Monday from Paris, accompanied by Sylvia Sidney, the young star who recently caused a stir by her "walk-out" on the new Maurice Chevalier picture, "The Way to Love."

Mr. Schulberg, who was once in charge of the West Coast studios of Paramount, told the *Kine. Weekly* that it is physically impossible for one man, however qualified, to keep proper control over a large output. "Ten pictures a year is the very utmost that can be really efficiently supervised by one person," he said.

He was also definitely against the alibi of "art" as applied to the commercially unsuccessful picture. "It is no excuse," said Mr. Schulberg, "to say that it was an artistic triumph. We cannot conceal the fact that we are dealing with the mass mind; and the film that is seen by the greatest number of people is obviously the one most in demand. There must be art in the really successful picture, or the critics would not praise them as they do."

There is no hard-and-fast rule on subjects and their designs, according to Mr. Schulberg, whose holiday has been partly spent in scouring the European field for story material. Original plots are preferable, but the worth of an idea is often very obvious in a play or a novel. British authors had the best potential personnel in the world for films, if properly developed.

"Extravagance in production," he said, "has now been reduced to a minimum. Of course, I could cut down costs a great deal, but only with the certainty of reducing the picture's quality."

Everybody Happy Now

Miss Sidney told me that the hold-up on "The Way to Love," which necessitated her being replaced by Ann Dvorak, had caused a lot of fuss, but was simply owing to her being physically unfit to work, over glandula trouble in her neck, which might have meant a disfiguring external operation.

All differences with the studio had now been harmoniously adjusted. Indeed, she was sailing back in a week to begin her new film for the Schulberg unit, "Reunion," with Herbert Marshall, to be followed by "Thirty-Day Princess," with Cary Grant.

Last week she saw in Paris a French-dubbed version of "Madame Butterfly," and its technical excellence impressed her a great deal.

◆

TROXY OPENED

Hyams Brothers' £250,000 Venture

The opening of the Troxy, Commercial Road, which took place on Monday last at 8 p.m., was effected with a somewhat reserved dignity, which, while well carried out, was free from ostentation.

The actual opening was declared by Bridget Hughes, an orphan girl resident in the district, who had been working in the Kentish hopfields and came straight up to declare the theatre open.

Phil Hyams briefly introduced Major Gale, one of his partners; Major Bell, who supervised the equipment of the theatre, and George Coles, F.R.I.B.A., who designed the theatre.

The touch of showmanship was provided by eight drummers and eight trumpeters, who advanced from the sides to the centre of the stage, and by the full band of the Scots Guards on the orchestra lift and played the National Anthem.

Not a hitch occurred in the proceedings, and in a little while the vast audience was enjoying the thrills of "King Kong." Much to the disappointment of the "first-aid" staff, no casualties called for attention.

TWO PARAMOUNT SUPERS

J. C. Graham Completes Negotiations for Glasgow and Liverpool Plazas

TWO important contracts were signed last week-end by Paramount, which showed the completion of arrangements for the erection of super-kinemas in Liverpool and Glasgow respectively. Readers of the *Kine. Weekly* have from time to time been kept informed of the preliminary preparations, and an exclusive announcement, based upon an interview with J. C. Graham, the managing director of Paramount, was published in our issue of June 22, dealing with the Glasgow proposition.

The official news, issued from the headquarters of Paramount, is as follows:—

After several months' negotiation we are able to announce that the following important contracts were signed on Friday last:—

Paramount Film Service, Ltd., through J. C. Graham, managing director, concluded arrangements with the Arthur Segal Group, whereby the Paramount (Liverpool) Theatre Ltd., and the Paramount (Glasgow) Theatre, Ltd., both English companies, have been formed and financed to purchase the sites of land in London Road, Liverpool, and Renfield Street, Glasgow, and erect theatres on same.

Both these theatres will be known as the Plaza, Theatre, Liverpool, and the Plaza Theatre, Glasgow, respectively; each will be of 3,000 seats capacity, and will in every respect measure up to the standard and quality of construction of the other theatres with which either Paramount or the Arthur Segal group have been previously identified.

Building plans are well advanced, and it is expected that construction will begin early in October. These theatres will become part of the Paramount circuit, and the management of same will be under the control of Earl St. John.

J. C. Graham will be chairman of the respective boards, and Arthur Segal will be managing director of both companies.

The Official Registration

On September 8, the Paramount Theatre (Glasgow), Ltd., was registered as a private company. The capital is £33,000 in 30,000 shares of £1 each and 60,000 shares of 1s. each, and the objects are to carry on the business of proprietors, lessees and managers of kinemas, theatres, opera houses, music halls, etc.

The first directors are John C. Graham (chairman), Arthur Lesser and Arthur Segal. The two last named are life directors. J. Graham is deemed to have been appointed by the holders of the £1 shares, and the two last-named are deemed to have been appointed by the holders of the 1s. shares. Solicitors: Kenneth Brown, Baker, Baker, Essex House, Essex Street, W.C.2.

The Liverpool Company

The Paramount Theatre (Liverpool), Ltd., was registered as a private company on September 8, with a nominal capital of £50,000 in 45,000 shares of £1 and 100,000 shares of 1s. The objects are to construct, equip, maintain and carry on a kinema, etc.

The directors are John C. Graham (chairman), Arthur Lesser and Arthur Segal, the two last named being permanent. The holders of the £1 shares may appoint two directors, and the holders of the 1s. shares may appoint four directors. The first named is a nominee of the £1 shareholders and the two last named are nominees of the 1s. shareholders. Solicitors: Kenneth Brown, Baker, Baker, Essex House, Essex Street, W.C.2.

In This Issue

Gaumont-British Dividend increased to Seven per cent. page 5
Hornsey Sunday Opening Poll fixed for Sept. 26 page 5
Cine-Kodak Film of Mount Everest climb reviewed page 5
Big Dorchester Hotel Premier for Columbia page 11
Overseas and Export Supplement pages i–xvi.

FEATURES

Editorial page 4
Long Shots page 4
London Trade Shows page 6
Trade Finance page 12
Men and Movements page 12
Irish Notes page 18
Reviews for Showmen pages 24-25
Week in Scotland page 43
British Studio News page 55
Films Showing Next Week page 56
Observation Window page 57
Showmanship pages 58, 59
Music for Forthcoming Releases page 60
Films Registered page 61
Classified Advertisements page 62

R. M. HATFIELD

W.E. WILL NOT BE COERCED

Managing Director's Reply to C.E.A. Challenge

No Reductions

R. M. HATFIELD, managing director of the Western Electric Company, Limited, replies to the statements published in last week's *Kinematograph Weekly* in connection with Western Electric service charges.

He considers that the fairest way to advise exhibitors of the situation which has arisen, due to the remarks made by Randolph E. Richards, is by publishing in full the text of a letter he has sent to W. R. Fuller, Secretary of the C.E.A. The letter is as follows and is self-explanatory:—

September 7.

Dear Mr. Fuller,

Since I received the deputation representing the C.E.A. at a meeting in my office in July to discuss the possibility of reducing the cost of service to Western Electric exhibitor licensees in this country, I have been engaged in an intensive study of the whole situation in an effort to determine whether anything could be done to meet the views expressed by the representatives of the C.E.A. on that occasion.

As I am nearing the completion of this study I am amazed and surprised to read in the Trade Press of to-day that Mr. Randolph Richards, past-president and a member of the General Council of the C.E.A., implied at a meeting of the Sussex Branch at Brighton yesterday that at least some exhibitors who have Western Electric reproducing equipment installed in their theatres will take direct action against my company in the form of withholding payments properly due to us under our contracts "unless there is a very substantial reduction" in the charges under discussion.

I do not think it is necessary for me to point out to you, and through you, to the General Council and membership of the Association, that in the light of the publicity that has been given in the Trade Press to Mr. Richards' statements, it is quite impossible for me to continue the study on which I have, up to to-day, been engaged, or to take any further steps at this time in connection with the matter.

Obviously, Mr. Richards' statements must be regarded as authoritative in view of his past and present official status with the C.E.A., and it must be equally obvious that even if it were possible for us to make any reduction in the charges referred to, the announcement by us of our intention to make such reduction, after the publicity that has been given to Mr. Richards' statements, would undoubtedly be generally interpreted as meaning that we had been forced to yield in this matter through threats of direct action on the part of our licensees.

In addition, such action on our part might conceivably be interpreted as indicating some fear regarding our legal position, which I assure you is not the case.

In these circumstances, I have no alternative but to inform you that we do not find it possible to reduce the charges under discussion at this time.

R. M. HATFIELD,
Managing Director,
Western Electric Company, Limited.

◆

BRITISH LION'S LEEDS MANAGER

J. Whiteley has resigned his position as Leeds manager for British Lion Films, and Mr. J. Kean has been appointed to the position.

KINEMATOGRAPH WEEKLY
EDITORIAL AND GENERAL OFFICES:
93, Long Acre, London, W.C.2.
Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southernwood, Rand, London.
Managing Editor: JOHN DUNBAR.
Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.
IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

SELLING OVERSEAS

WHEN exhibitors used to protest that they were paying too high a rate for American pictures, on the grounds that these had already made a profit in their own country and therefore all revenue earned in Great Britain was surplus, our pictures were held up as an object lesson, showing the limits imposed by their relatively small market.

We have a long journey before we can see ourselves in a parallel position with Hollywood, because on the whole we must recognise our pictures have a much less chance of reaping an American harvest than on their merits they deserve.

There has been a great deal of nonsense talked in the lay press on this subject, and we will be content here with saying that the number of our productions entitled to world distribution on their quality is by no means all that some propagandists have said.

But at the same time we have more first-class attractions now than ever before, and an impartial but well-informed critic would have to admit that we are doing well enough in our studios to deserve a wider distribution than we are getting.

It is obvious, therefore, that our most important duty now is to press forward with our overseas sales. We know quite well that good business in the Dominions is not going to make big fortunes. Nor is it likely to be achieved by any but "grade A" pictures.

Now that we are definitely and regularly turning out first-class productions, however, it is certainly up to us to secure the very maximum of return on them. And in our opinion there is a good deal of work still to be done in the field of salesmanship.

To assist and to encourage this we are this week circulating in every useful field the current issue with its special export supplement, in the confident expectation that we shall see a steadily growing appreciation of British pictures.

Their commercial value is great, but far greater is the spirit of this country which they carry to every corner of the earth with an insistence and an intimacy which not the most talented writer can infuse into a book.

CLEARING THE AIR

THANKS to a lively appreciation of the local sentiments, Dundee exhibitors have succeeded in showing the authorities the full circumstances governing the allocation of "A" and "U" certificates.

Nothing can bridge the gap when two parties to an argument lack mutual understanding, but to bring up the complete explanation has always, with reasonable people, been the simplest and safest method of conversion.

So it has been in this case. Half of the difficulties seen by the Juvenile Organisation Committee were removed at once when an opportunity was presented of understanding the case for the kinemas, and the other half will in the course of further consultation be as happily settled, we have no doubt.

The Dundee exhibitors have been extremely fortunate in two respects. They have been talking reasonably to people who understand reason, and they had for a spokesman one who not only knew his subject very thoroughly but who could compel acceptance of his case by his logic and sincerity.

The Electric "Grid" and the Kinema

How the Tariffs are Framed

by Cyril Sylvester
A.M.I.E.E.

> *Our contributor explains in this article the general principles involved in the system under which electricity is charged to the Kinema owner. The many claims for a more reasonable apportionment of the rates as between lighting and power will be strengthened by a study of Mr. Sylvester's arguments*

THIS country at the present moment, as regards the generation and distribution of electrical energy, is controlled by the Electricity Commissioners. Their activities are concerned with cheaper generation and distribution of electrical energy, which, in a general way, is known as the "grid scheme." Before the development of this scheme was begun cheaper electrical energy was promised, and in this the Electricity Commissioners have kept their word: in some districts the cost of energy for power and lighting purposes is much lower.

There is one important factor, however, which remains unchanged: this is the difference between the charges for lighting and power units in any particular district. That is, although the charges for energy may have been decreased, there is still the same difference between the charges for lighting and power units as before.

IN a discussion at the recent meeting of the Notts and Derby branch of the C.E.A., a specific point raised was that kinema managements were not obtaining the same preferential treatment as other businesses in the same districts. I would go further than this, and say that managements of kinema theatres have a just claim for extra preferential treatment, this on account of the nature of the kinema theatre load as it affects generation and distribution costs.

In order to make this point quite clear, it would be well to consider how a tariff is framed. Although the costs of generation and distribution of electrical energy under the grid scheme have been reduced, the tariffs which were in vogue before the scheme came into being are the same. And it is almost impossible to alter them, since a tariff is framed by the demand for power or lighting in any particular district.

A little consideration will serve to show that the demand for power and lighting in different districts vary to a considerable degree: there must, therefore, be a different tariff framed to meet the demands of different districts.

LET us consider, for instance, the case of a purely residential district. Here the maximum demand will be during hours of darkness, when every house is taking energy for lighting and the streets are well illuminated. In this case the supply company, in an effort to maintain as high a load factor as possible, encourages the use of electric cookers and other domestic appliances which will consume energy during daylight hours. If the daylight load can be developed so that it is equal to the night load, then the load factor is as high as possible; to this end the charges for power are very low.

In a purely industrial district, however, where the day load consists of energy taken for operating motors in workshops, etc., there is no residential load for lighting at night time. Here the supply company, in an effort to increase their load factor, will offer shops and stores and hoardings cheap energy for lighting purposes. In some districts the charge for energy for such lighting purposes is lower than the charges for power in other districts.

Such a variation in tariffs is justified because, after all, the supply company has a certain amount of capital locked up in machinery, cables, etc., and it must get as high a return as possible for the capital invested.

A GREAT injustice to managements of kinemas is that, no matter in what district their theatres happen to be located, they usually come under the local tariff for power and lighting. In some cases power taken by motors is charged for as power "providing that it is not reconverted into lighting units."

I contend that all motor generators should be treated on a power basis, an opinion which will be substantiated by the Trade. My reasoning is that energy taken for arcs is not used for lighting, in the proper sense of the word. It is used as a means to an end, to produce a clearly defined image on the screen.

A FRONT of the house spotlight, which is used for illuminating the screen with various intensities of coloured light, is a lighting unit in every sense of the word, and the energy consumed by it should be paid for at lighting rates. But the general and decorative lighting units used in a kinema theatre should be governed by a very preferential tariff, and this for the best of reasons: because the demand of a kinema theatre is a constant one. This means that, where the grid scheme is being developed at the present time, the calculated expenditure for apparatus to supply this demand can be made with certainty; this is not the case with, say, a demand for shop-window lighting which will vary from week to week, being lighter in summer months than in winter time.

LONG SHOTS

The Troxyphils—Our Showmen's Shield—"Dinner" is Served —An Alert Traveller

REGINALD SMITH

PROMPT to the minute, Reggie Smith's new organisation, the Triumph Film Company, took over the new studios at Hammersmith last Monday. There is much to be done yet, in sound damping, but this should be finished in time to start shooting, as per schedule, on October 15. Congratulations on the first step!

PROBABLY sentiment and romance would not be the first idea that would strike a stranger who was introduced to the Hyams brothers. But when you have known them, as I have, for years, these family traits are easily recognised as outstanding characteristics.

FOREGATHER with them in the Commercial Road, and see their boyish delight at the consummation of one of their great ambitions—the erection of a stately and luxurious house within a few yards of their starting-place—where the twenty-year-old "Popular" is still running—and you will realise how they are guided by the heart as well as the head.

THERE is one thing that must appeal to everybody in the attitude of Phil, Mick and Sid Hyams, and, naturally, their colleagues, Major Gale and Ken Nyman. That is, their irrepressible fund of high spirits in the carrying out of a big job. I have seen people wringing their hands in anxiety when they had not a tithe of the responsibility so gaily borne by this group of born kinema men, and I would amend an old tag to read, they not only deserve success, they command it.

ONE of my pleasantest duties last week was to attend the presentation of the first shield won under the new showmanship competition organised a year ago by the *Kine. Weekly*. To gain it, the manager had to stand comparison for a twelvemonth with showmen all over the country, and Percy Swanwick, of the Empire, Wood Green, has indeed shown a consistent level of high-grade work.

AS a matter of professional prestige and status, I think we can claim the shield offers an unrivalled testimony to the man who can win through. His achievements are registered in the minds of the proprietors not only of his own particular hall, but of kinemas far and wide. It was in appreciation of this point of view that Leslie Stoll handed Mr. Swanwick the shield last week, with very sincere congratulations.

TO judge this competition was no easy task, and one most delightful feature of the whole affair was the spirit in which many managers, themselves in the running up to the last, had written felicitating the winner upon the award. To Mr. Swanwick, and certainly to the *Kine. Weekly*, this is a highly encouraging result. And now on to the next competition.

THE première of "Dinner at Eight," the big event of last week, was marked by brilliant showmanship on the part of the M-G-M organisation. Long before the timing of the show big crowds had collected outside the Palace, eager to see Wallace Beery, who made a personal appearance. Following the successful screening of the film, Beery came before the curtain and his witty speech was most cordially received.

AS for the merits of the film itself, these need no reiteration, for its enthusiastic welcome and the unanimity of the Press and Trade personalities are already history. "Dinner at Eight" is certain to be served for many weeks at the Palace, and the superb fare it offers is going to tickle the palates of the general public when it it released. Make no mistake about this.

THE travelled American is always a fascinating personality to meet. I was talking to James A. Fitzpatrick just before he returned to the States, and have seldom enjoyed such clear-cut and well-informed views on world affairs. He is, of course, a man with a very alert appreciation of national and natural differences, and, although he may look at them through the eye of a camera, he sees a good deal that is below the surface.

IT is a great point with him that the future of the world lies with the English-speaking races, and the production of travel pictures is with him far more than a business, or even an art. He is certainly getting some wonderful results with his pictures, and gratifying his life-long craving for travel at the same time. One I am particularly anxious to see will deal with some of the Hebridean Islands, but I am expecting to wait a bit for this.

ONLY once in 15 years has H. B. Warner revisited his native London, and that was on Herbert Brenon's silent version of "Sorrell and Son," when publicity was curiously avoided. Now "H. B." is here again on the talkie version, which began on Tuesday under Jack Raymond's direction, for B. and D. I met him on arrival.

A CHARMING, cultured man is "H. B.," with a strong cricket complex! But Sorrell is his favourite part, though he (needlessly) seemed afraid of Americanisms in his speech. He has already begun work on location at Broadway in Worcestershire.

RADIO and P.D.C. cricket teams sallied forth to Edgware last week-end to determine which was the better team, and met with adventure. Fiery wickets have been the rule this summer, and thus, when a neighbouring field was found to be alight what better opportunity could cricketers have? They beat out the fire and returned to their game. A three-wicket margin in favour of Radio was the result, plus the enjoyment of fire-fighting, in which honours were equal.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

AMONGST TRAVELLERS to Europe are Eleanor Boardman and Leon Leonidoff ("Ile de France"), and Dorothy Gish ("Paris").

EDWARD HOMMER, an elderly vaudeville actor, describing himself as former manager for Mary Pickford, is claiming $250,000 for breach of contract.

MISS PICKFORD denies his allegations.

A scene from EASY MILLIONS (Pathe) with Noah Beery and Skeets Gallagher which is being Trade shown at the Phoenix next Tuesday

BLACKPOOL S.O. FIGHT

COUNCIL RESCINDS WATCH COMMITTEE'S POWERS

Lost by Single Vote

A REMARKABLE situation regarding Sunday kinemas has arisen at Blackpool. The kinemas are still open on Sunday afternoons and twice on Sunday evenings, as the result of the Watch Committee's defiance of the Town Council, but the latter body on September 6 withdrew from the Committee its powers under the Cinematograph Act, as an act of retaliation.

The Watch Committee's licences permitting Sunday shows from 2.30 p.m. to 10.30 p.m. remain in force until October 22.

The Town Council's snub to the Watch Committee was administered by the narrowest majority, the resolution taking away their powers being carried by 22 votes to 21. The result came as a big surprise.

Coun. E. Holt, who moved the resolution to rescind, protested against six members of the Watch Committee ignoring the Council's decision, and criticised their procedure in holding two special meetings in a week in order to rush the thing through. He wished the advocates of Sunday afternoon kinemas would stop the "wet Sunday shelter" bluff.

After the meeting the Deputy Town Clerk, Mr. T. Trevor Jones, told the *Kine.* representative that, although the Town Council had now assumed the powers under the Cinematograph Act, the present licences must run their course.

All the kinemas were open as usual on Sunday afternoon. Curiously enough, every Sunday since the extension was granted has been fine and sunny. The real test will come on a wet Sunday afternoon, when thousands of visitors will be looking for shelter and indoor entertainment.

◆

HORNSEY POLL

TRADE SUPPORT WANTED

The town's meeting on the question of Sunday opening in Hornsey, held at the Drill Hall, Priory Road, Hornsey, on Thursday last, provoked lively scenes, and resulted in 115 votes in favour and 249 against.

Opponents of Sunday opening were well represented, and the familiar arguments, including the question of kinema employees' working hours, were raised.

Active steps are now being taken to requisition a poll, which will be held at the end of the month. Victor Moss has charge of the local Sunday Film Association, and the campaign is being well publicised throughout the district.

The Hornsey poll takes place on Tuesday, September 26, from 8 a.m. to 8 p.m., and a vigorous campaign is being urged by both sides. An urgent demand is made to the Trade for assistance both in cars and on the day of polling and also in helpers.

Smethwick Adopts S.O.

Smethwick kinemas opened on Sunday, September 10, under the sanction given for the autumn and winter seasons and during hours corresponding to those permitted in the neighbouring borough of Birmingham, the commencing time being 7 p.m. Four halls are being used for Sunday performances, namely, the Windsor, Rink, Prince's Hall and the Beacon.

Leicester Sunday Concerts

The Leicester Watch Committee have granted permission for Sunday evening concerts to be held in the Prince's Cinema, Leicester, commencing early in October.

Carter and his orchestra, who gave a series of these instrumental concerts last season, proved a great success, and as no complaints were made the Watch Committee granted permission for these for a month. Further application will have to be made if they are to be continued.

Northampton's Second Defeat

For the second time in six months a resolution demanding a poll of Northampton's electors on the question of Sunday opening of kinemas was defeated at the Town Council meeting during the past week. The resolution, which was brought forward by Councillor E. J. Wright, was defeated by 27 votes to 4.

CINE-KODAK TRIUMPH

FINE RECORD OF YEAR'S EVEREST CLIMB

THERE could be no greater tribute to the excellence of the light-weight Cine-Kodak than the achievement of a man who had no previous experience, and yet was able to produce an extraordinarily vivid record of the great Everest climb this year.

It is not detracting from Wyn Harris's ability and endurance in a climb which reached within 1,000 ft. of the still-unconquered mountain-top to say that the camera's efficiency and simplicity of operation is remarkable.

Five Miles Up

He has obtained a most impressive pictorial record of the expedition from its start at Darjeeling to a point 27,800 ft. above sea-level, by far the highest point, by the way, from which shots have ever been taken from the ground.

Mr. Harris has also obtained very interesting records of residents on the journey and produced a picture that is of real documentary value.

The Cine-Kodak was chosen because of the necessity of travelling light. It weighs 3½ lb., and as the total kit carried in the higher altitudes was only 10 lb., the need for lightness is made abundantly clear.

Mr. Harris must have sacrificed a lot to obtain his shots, and in addition, gone to considerable danger to get many of those depicting the actual climb.

He was, however, too modest at the Press show at Kodak House, Kingsway, and did not go into the details of his own achievements.

Remarkable Clarity

The picture, which is remarkably clear and excellently detailed, was shown on a screen 4 ft. by 5 ft., and projected through a home projector, and bore very favourable comparison with shots obtained by a full-size camera and projected through a normal machine. Naturally, the grain was a little intensified, but the quality generally was very good.

It took nearly seventy-five minutes to project, and Wyn Harris told me that he had only to cut out about 100 ft. of film from the total footage he actually obtained. The film was shown by permission of the chairman of the committee of the 1933 Mount Everest Expedition, but will have its first official presentation at the Queen's Hall on November 16.

The demonstration proves that work of considerable interest can be accomplished by means of the small camera in places where it would be difficult or impossible to take a full-size equipment. It also shows what tremendous strides have been made in 16 mm. work.

◆

W. C. SCOTT RESIGNS FROM TOWN COUNCIL

NO PLACE "FOR MEN OF CONVICTION"

W. C. Scott, ex-chairman of the North Western C.E.A., and a delegate to the General Council, has tendered his resignation from the Town Council of Bootle, where his brother, J. Scott, a consulting electrical engineer, is mayor.

Mr. Scott, who lives at Waterloo, was managing director of the Gainsborough P.H., Bootle, until it was taken over by A.B.C. Mr. Scott, after holding a position with that company, then acquired an interest in the Belmont P.H., Liverpool, where he is now to be found.

In his letter of resignation read to the Council, Mr. Scott said:—"There appears to be no place for a man who has the courage of his own convictions unless he has the support of one party or the other. I appreciate that a certain amount of discipline is necessary, but one is so often confronted with *caucus dictates* that one not only loses one's individuality, but members are often forced to vote against their own better judgments."

Mr. Scott mentioned the impending removal of his name from the voters' register, due to the fact that he recently relinquished his business qualification, and added, "My qualification could be maintained had I any wish to continue."

G.-B. DIVIDEND INCREASED TO SEVEN PER CENT.

Sixth Annual Report Shows Profit of £462,611

SATISFACTORY YEAR DESPITE DIFFICULTIES

BEARING in mind the generally adverse conditions which obtained during the twelve months to the end of March last, the results secured by the Gaumont-British Picture Corporation are highly satisfactory.

After making allowances for full depreciation, gross profits reached £462,611, a total only £27,689 less than in the preceding financial year.

Income-tax requires £34,306, reserve for amortisation and depreciation of leaseholds £28,643, interest on the 6½ per cent. and 4½ per cent. debenture stocks £64,824, and sinking fund of the 6½ per cent. debenture stock £23,862.

When these deductions are taken into account, the net profit comes out at £310,977, compared with £326,351.

Despite the reduction in profits, the directors recommend an increase in the dividend on the ordinary shares from 6 per cent. to 7 per cent., the former payment having been made for several years past.

Shareholders will also be interested in the decision of the Board to consider the policy of interim dividend payments next March.

Important Savings

After payment of the increased ordinary dividend, which requires £175,000, there is the larger balance of £129,455 to be carried forward to next year, compared with £87,229 brought in. Nothing goes to reserve against £79,832 in the previous year.

The report gives encouragement for the future in the matter of economies in connection with the refunding scheme. Part of this refunding and consolidation scheme has been completed which will effect a very considerable annual saving in interest and sinking fund payments.

A substantial part of this saving will be shown in the current year.

Debenture Interest Benefits

It will be recalled that recently the Corporation made an issue of £5,000,000 of 4½ per cent. first mortgage debenture stock, the proceeds of which were employed in repayment of the Corporation's own debenture, and also in acquiring £3,027,444 Denman Picture Houses and £1,245,575 Provincial Cinematograph Theatres 5 per cent. first mortgage debenture stock.

In this connection it should be borne in mind that there will accrue to the corporation in a full year the interest on the two debenture stocks acquired, which will amount to over £210,000 per annum.

Reserve Now £1,000,000

The reserve account has undergone material alteration. Last year's balance of £2,550,000 has been increased by the addition of £79,831 representing the sinking fund transfer and sundry credits.

The appropriations are as follows: Capitalisation in respect of bonus preference shares and "A" ordinary shares, £954,545; premium on redemption of 6½ per cent. debenture stock converted, 4½ per cent. debenture stock and share issue expenses, including underwriting commission, discount, commission on preference shares issued for cash, and depreciation written off investments, etc., £675,286. After giving effect to these changes, the balance remaining at the credit of reserve is £1,000,000.

Higher P.C.T. Profits

A successful year has been completed by Provincial Cinematograph Theatres, Ltd.

The profit amounted to £508,648, an increase of about £23,000 on the previous year, and the dividend on the ordinary shares is maintained at 15 per cent.

This company's outstanding 6 per cent. debenture stock was paid off on September 1 and replaced by 5 per cent. debenture stock issued to Gaumont Corporation.

Profits of Denman Picture Houses, Ltd., declined £53,728 to £279,067, but the dividend is maintained at 2½ per cent. on the ordinary shares, the effect of which is to reduce the amount carried forward from £89,353 to £65,837.

This company's outstanding 7 per cent. debenture stocks are also being paid off and replaced by 5 per cent. debenture stock issued to Gaumont-British. The annual saving interest and sinking fund will be very considerable.

The Corporation owns nearly all the issued share capital of this company, in addition to the new debenture stock already referred to.

General Theatre Results

A decline of £69,104 to £247,710 is shown in the profits of General Theatre Corporation, Ltd. In order to provide the full amount required for the year's sinking fund in respect of debenture stock, a sum of £34,671, being profit realised on debenture stock purchased for redemption, was utilised.

The dividend on the preference shares has been paid up to the end of March last, but no dividend has been declared upon the ordinary shares. The balance carried forward has been reduced from £44,206 to £29,872.

New Theatres Opened

The renting companies owned by the Corporation have again experienced another satisfactory year, although the profits of certain companies were not maintained.

The report states that the Corporation's dominant position in the film Industry has been maintained and the studios are actively employed on film production.

New theatres opened since the date of the last balance-sheet are the Gaumont Palace, Lewisham, London, and the Gaumont Palace, Cheltenham.

The Dominion Theatre has been acquired by an associated company.

Theatres are in course of construction or reconstruction at Wood Green and Chelsea, Derby, Egremont (Liverpool), and Doncaster.

◆

BOURNEMOUTH HOURS

COUNCIL REFUSE EXTENSION

Bournemouth Council are adamant in refusing an extension of hours to those proposed in the event of Sunday performances being permitted in the town. At a meeting held last week, another letter was read from H. H. C. Mitchener, secretary of the Hampshire branch of the C.E.A., suggesting that the proposed hours be extended during official summer time from 6 p.m. instead of 8.15, and during the winter time to commence at 8 p.m.

Councillor A. Langton suggested that the Finance Committee should consider the question from the angle of seasonal opening at 6 p.m. in order to provide facilities for summer visitors. After further discussion, it was decided, by a large majority, to adhere to the former decision.

C.E.A.-K.R.S. CONFERENCE WITH DUNDEE LICENSING AUTHORITY

(Continued from page 3)

classified as "A" films. Why? Simply because children would get bored stiff if they went to see them.

"I want to point out you must not run away with the idea that every picture classified 'A' is degrading, immoral, or anything of that kind," said Mr. Salmon.

"As a parent, I exercise a very strict supervision of what my children shall read and what they shall go to see. That is the lines the J.O.C. should get at the public. The idea is to educate the parents to improve the tastes at home and there will be no risk of the children wanting to see anything degrading. The thing is that if the people at home instil proper ideas into their children's heads we will be on the right lines.

The Legal Position

Turning to the legal aspect of the question, Mr. Salmon said the chief objection to the J.O.C. proposals was that the Police Committee worked just now under the 1909 Cinematograph Act. It was under that authority that they had power to give licences to theatres and picture houses where they showed inflammable films. The Act was "an Act to make better provision for securing safety at kinemas."

The Home Office had nothing whatever to do with Scotland. The only regulations issued by the Secretary for Scotland were those issued in 1923, which dealt entirely with safety.

The model conditions spoken of that day were issued by the Home Office not to Scottish local authorities but to the English local authorities. It was the Secretary of State for Scotland who had to do with Scotland.

"We, as representing the C.E.A., will do everything we can, with a great desire to have a clean screen and to have all our picture houses fit for anyone to go into, but you must remember it is a big trade and there are many complications, and if you start to make restrictive conditions there is no idea of how it will work out."

Coun. Wilson said Mr. Salmon had dealt with the question from the point of view of adding a condition to the licence. Would he be prepared to meet the point of view of the J.O.C. with regard to "A" films?

Mr. Salmon said that, as a matter of fact, and probably since the Police Committee meeting in May, there were notices exhibited indicating "A" and "U" films. They were willing to meet them with anything like that, but they did not want any conditions inserted in the licences.

Coun. Wilson: Your Association would be quite willing to meet the J.O.C. in conference at any time,

Mr. Salmon: I would be delighted.

The K.R.S. Spokesman

A. Levy, solicitor, Glasgow, said his association consisted of the firms that distributed the films to the exhibitors. The only question that appeared to be raised by Mr. Forbes on behalf of the J.O.C. was the question of regulating the admission of children, which was a matter with which the exhibitors were more directly concerned than were the renters. He therefore contented himself with associating himself with what Mr. Salmon had said.

After the deputations had withdrawn, Coun. Wilson moved that the Committee depart from further consideration of the report in view of the assurance given by Mr. Salmon for the C.E.A. that they were willing to meet the views of the Juvenile Organisations Committee with regard to the exhibition of "A" films and that the Juvenile Organisations Committee had the opportunity at any time of conferring with the local Cinematograph Exhibitors' Association without reference to this Committee.

Bailie J. G. Fraser seconded, and this became the unanimous finding of the meeting without further discussion.

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Sept. 14 and Wed., Sept. 20

A scene from TIGER BAY (A.B.F.D.) which is being Trade shown at the Hippodrome on Friday

Thursday

Doctor Bull (*Fox*)

Own Theatre. 11 a.m. and 3 p.m.

Adapted from James Gould Cozzen's best-seller, "Doctor Bull" presents Will Rogers in the rôle of a village doctor, lovable, but in open defiance of the prudish faction which resents his innocent friendship with a young widow.

When an epidemic of typhoid breaks out almost the entire village turns against him and accuses him of neglecting to analyse the water supply. Despite his unceasing work to prevent the spread of typhoid among the children, he is publicly attacked and his resignation demanded.

Feeling veers round when the doctor's treatment of a paralysis case wins the acclaim of the whole of the medical profession.

Marian Nixon, Louise Dresser, Vera Allen, and Ralph Morgan head the supporting cast. John Ford, director of "Pilgrimage," directed.

The feature will be preceded by "The Banker's Daughter," the first of the Terrytoon series to be distributed by Fox in this country.

No Marriage Ties (*Radio*)

Prince Edward Theatre. 3 p.m.

"No Marriage Ties," which stars Richard Dix, supported by Elizabeth Allan and Doris Kenyon, is to be Trade shown by Radio to-day at the Prince Edward Theatre at 3 p.m.

Dix has the colourful rôle of a dynamic young man who loves freely and without conscience, and who lies gloriously to hold the hearts of two women and his position as king of the advertising world. Dix's characterisation is reminiscent of his earlier screen performances, which won for him a gigantic fan following.

Elizabeth Allan, the young English actress, does what is said to be the best work of her career, and Doris Kenyon has a tremendously sympathetic rôle, which proves a delightful contrast to Miss Allan's sophisticated portrayal. The picture was directed by J. Walter Ruben.

Wanted (*Butcher*)

Cambridge Theatre. 3 p.m.

There are many novel features in "Wanted," which tells the story of a young boxer champion with ambitions to become a scientist. He quits the ring, but force of circumstances lead him to the exploration field rather than the laboratory, and he finds himself allied to a small search party, bound for the South American jungle, while the bloodhounds of the police and Press are clamouring for news of his whereabouts. Needless to say, he meets a girl, and thereupon develops a fresh enthusiasm.

Wild adventures in the jungle, the discovery of hidden treasure and an attack upon the party by a tribe of ruthless savages add vigour to the narrative, while the producer has preserved a neat little surprise for his last few hundred feet.

Nick Stuart is the hero; Merna Kennedy has the chief feminine rôle, while Roberta Gale, Warner Richmond, Walter McGrail, and Mary Carr are in the supporting cast.

Home, Sweet Home (*Radio*)

Prince Edward Theatre. 8.45 p.m.

John Stuart, Marie Ney, Richard Cooper and Sydney Fairbrother are featured in "Home, Sweet Home." the latest production from the Twickenham Film Studios, which Radio are to Trade show this evening.

The story is that of a young husband who returns home unexpectedly from abroad to find that his wife has run away with another man. The complications which follow, culminating in the husband being charged with manslaughter and a poignant plea of the repentant wife, who lies to save the husband she really loves, form a powerful vehicle which has been brilliantly directed by George A. Cooper.

The rôle of the husband has been powerfully portrayed by John Stuart, Marie Ney acts with all the restraint which has marked her work in a score of successful rôles. Sydney Fairweather plays a characteristic rôle as an unwilling eavesdropper, and, together with Richard Cooper, succeeds in providing a comedy element which comes as a relief from the highly dramatic and emotional acting of the stars.

Friday

Before Dawn (*Radio*)

Cambridge Theatre. 11 a.m.

"Before Dawn," the picturisation of the last story written by Edgar Wallace, is typically Wallace at his best, and contains the sort of thrilling incidents with which the famous author captivated thousands of readers.

The story of a young and beautiful girl gifted with powers to commune with spirits, who attempts to unmask a maniacal killer, has been brilliantly enacted by a capable all-star cast. Warner Oland, as the killer, gives another brilliantly sinister performance and Dorothy Wilson as the spiritualist enhances the reputation which previous screen performances have made for her. The vein of light comedy which runs through the film is in the capable hands of Stuart Erwin, who enacts the rôle of a young detective.

"Before Dawn" was directed by Irving Pichel.

Evidence in Camera (*Radio*)

Cambridge Theatre. 3 p.m.

"Evidence in Camera" is the first film to star William Gargan, and depicts the life of the newsreel cameramen who do not think of their lives when seeking news for the screens of the world. The film embraces some of the most remarkable action shots ever obtained by the camera. Spectacular episodes during an earthquake, a disastrous fire, and a great flood are the high-lights of a picture which is full of thrills and moves at a breakneck speed.

William Gargan's portrayal of an "ace" cameraman fully warrants his being starred, and Frances Dee as a newspaper "sob-sister" scores with a performance even more brilliant than her portrayal in "The Silver Chord."

Hollywood's latest "find," Jack La Rue, gives another typical performance in a gangster rôle, and Gregory Ratoff and Dorothy Burgess give brief but excellent characterisations.

The Last Trail (*Fox*)

Own Theatre. 11 a.m. and 3 p.m.

Fox will show to the Trade their new George O'Brien Western, "The Last Trail," at their own private theatre on Friday, September 15, at 11 a.m. and 3 p.m.

The plot depicts the methods employed by racketeers when they turn their attentions from beer-running in the big city to cattle rustling on the plains.

The transplanted racketeers are after a ranch and they use a fugitive from the Sheriff as a decoy, but they do not know that he is in reality the owner of the ranch and that they are letting themselves into a trap. The owner plays their game and, with the help of a girl, posing as his wife, outwits the gangsters and succeeds in capturing them for the police.

George O'Brien does some of the hardest riding and most daring fighting he has ever presented, and Claire Trevor, who made such a happy screen début with the cowboy star in "Life in the Raw," plays opposite him. El Brendel supplies the comedy, and others in the cast include Matt McHugh, J. Carrol Naish, Lucille la Verne, George Reed, Ruth Warren and Louis Alberni. James Tinling directed.

Tiger Bay (*A.B.F.D.*)

London Hippodrome. 3 p.m.

"Tiger Bay," which was produced by Bray Wyndham Productions at the A.T.P. Studios, Ealing, is a colourful drama of life in the tropics, and affords Anna May Wong excellent opportunity for her talents. "Tiger Bay" is the haunt of men of many nationalities, and the star, in the rôle of Lui Cheng, runs a dance hall, and has also constituted herself guardian of Letty, an orphan English girl. Letty attracts the attention of Michael, an Englishman, and they fall in love, but she is kidnapped by gangsters who hold her at ransom until Lui Cheng agrees to their terms. However, Lui Cheng rescues the girl, kills the leader, and realising that her guardianship is ended, takes her own life

The supporting cast includes Henry Victor, as a crook, Rene Ray, Victor Garland, Margaret Yarde and Lawrence Grossmith. The picture was directed by J. E. Willis.

Monday

The Fire Raisers (*W. & F.*)

Capitol Theatre 3.45 p.m.

On Monday afternoon W. and F. will Trade show "The Fire-Raisers," the Gaumont-British picture, which deals with the sinister operations of a gang who practise arson on a gigantic scale. Jerome Jackson and Michael Powell are responsible for the story, and the latter directed.

The story shows how an unscrupulous fire assessor is forced, through financial losses, to accept an offer of the leader of a gang of fire-raisers to join them in a professional capacity. He is content to play their game while arson is their chief concern. When, however, one particularly dastard action leads to loss of life he wishes to withdraw, but it is then too late. Retribution overtakes the leader and the financier loses his life in saving that of a claims investigator, a friend, who has detected the villainy.

Playing leading parts in the picture are Leslie Banks, Anne Grey, Carol Goodner, Francis Sullivan and Laurence Anderson.

Just Smith (*W. & F.*)

New Gallery Kinema. 8.45 p.m.

"Just Smith," the new Tom Walls' picture, goes into the programme at the New Gallery on Monday, and in the evening W. and F. are giving a Trade presentation. "Just Smith," a Gaumont-British adaptation of Frederick Lonsdale's successful stage comedy, "Never Come Back," and has been directed by Tom Walls.

Smith is a high-class crook whose chief delight as well as his livelihood is to relieve the wealthy of their negotiable riches. In this instance he plays upon the weakness of his intended victim for titled folk, in order to be entertained as guest at the lady's home in the country. There a valuable necklace is stolen and many are suspected. The inquiry detective eventually convinces himself that Smith is the culprit, although that astute individual never touches jewels. The serio-comedy character of the action makes good entertainment, and everything is straightened out, but Smith still remains an enigma.

Tom Walls plays lead, and is admirably supported by Anne Grey, Carol Goodner, Leslie Perrins, Hartley Power, Eva Moore, Peter Gawthorne, and others.

Tuesday

Lady for a Day (*Columbia*)

Dorchester Hotel. 9 p.m.

"Lady for a Day" has a cast which includes Warren William, May Robson, Guy Kibbee, Glenda Farrell, Ned Sparks, Jean Parker, Walter Connolly, Barry Norton and Hobart Bosworth. Directed by Frank Capra, the film is a twentieth century fairy tale, yet real and human, and deals with an old apple woman who peddles her wares in the New York theatrical district and, unknown to anybody, is supporting a daughter in school in Spain. The daughter believes her mother is a wealthy and prominent leader of society, and when Apple Annie learns that the girl is on her way to America with a young count, who is anxious to marry her, she enlists the aid of her friends to keep up the deception.

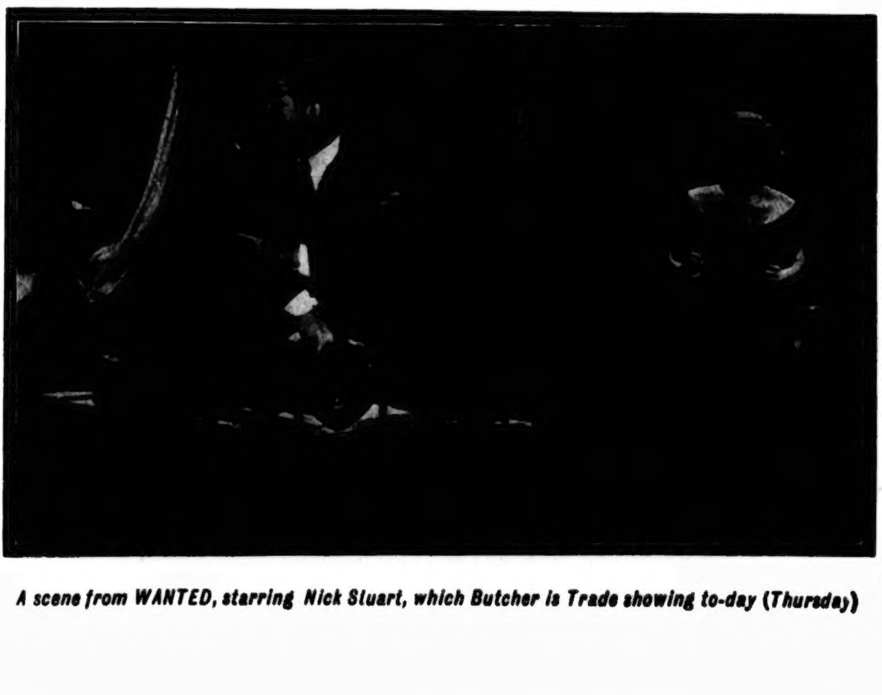
The Dude, a gambler, borrows a rich friend's apartment, and with the aid of Missouri Martin, a night club hostess, transforms Annie into a grand lady. After a series of hilarious happenings, the masquerade works out perfectly, and the daughter goes back to Spain for her wedding in the ancestral home.

King of the Wild (*Columbia*)

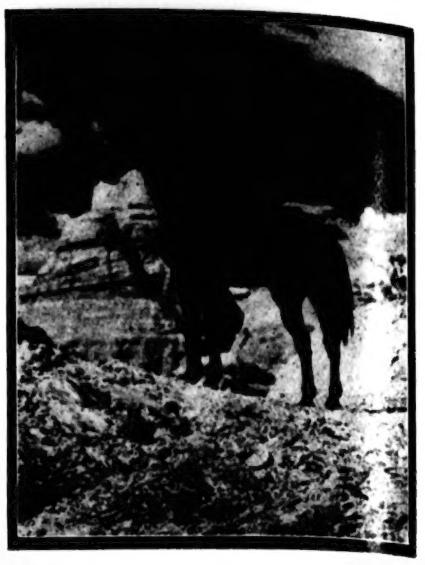
Cambridge Theatre. 3 p.m.

"King of the Wild" is an outdoor romance dealing with Rex, the famous wild stallion, heading a band of two thousand horses corralled on the Arizona mesas. William Janney, Dorothy Appleby, Wallace MacDonald, Ford West and Harry Semels are in the supporting cast, in addition to thousands of Navajo and Hopi Indians. The story tells of a gang who lay traps to steal thousands of horses, but whose plans are thwarted by Red Wolf, a Navajo Indian, who celebrates his coming of age by the daring capture of Rex.

"King of the Wild" was photographed entirely on location, and the magnificent settings form an excellent background for the thrilling and exciting action.



A scene from WANTED, starring Nick Stuart, which Butcher is Trade showing to-day (Thursday)



Rex, the horse hero of KING OF THE WILD, to be Trade shown by Columbia on Tuesday next

Easy Millions (*Pathe*)

Phœnix Theatre. 11 a.m.

How a harmless, thoughtlessly uttered "fib" is likely to gain in velocity, and yield undreamed-of consequences, is the merry theme of "Easy Millions," a farce which Pathé are screening on Tuesday.

"Skeets" Gallagher has the rôle of a happy-go-lucky young fellow whose sole obsession is golf, and who, in order to rid himself of an unwelcome inquirer, intimates that a fortune has been left him by an uncle in Australia. The news spreads, and hilarious complications ensue when the fortune grows overnight from one million to three, and an aunt who had proposed making him her heir, decides to leave her money elsewhere.

Gallagher is ably supported by Merna Kennedy as his sweetheart, Johnny Arthur as his studious friend (who proposes to solve "Skeets'" heart affairs by mathematical calculation), Dorothy Burgess, Noah Beery, Pauline Garon and Bert Roach.

"Easy Millions" will be preceded by two "Secrets of Nature" shorts from British Instructional, entitled "Brock the Badger" and "Gathering Moss." The badger short was photographed by Oliver T. Pike, and the botanical film is the work of F. Percy Smith. The editing and commentary in both cases is by Miss Mary Field, whose deft, human touch will be readily discernible.

◆

EXPLOITING TWO PATHE PICTURES

DICKENS' FELLOWSHIP TO SUPPORT "OLIVER TWIST"

The fine Pathe-Monogram picture, "Oliver Twist," released this week, will enjoy the advantage of the support of the Dickens' Fellowship, whose branches throughout the country have been advised of the excellence of the picture, and of its close adherence to the Dickens' tradition.

The Fellowship has many branches throughout the country and abroad, and its co-operation should be of decided value to exhibitors everywhere. In addition, it may be recalled that Pathé has issued, for the use of exhibitors, a series of ten cigarette cards, each one of which illustrates a character from Dickens' immortal story.

These cards are being eagerly utilised by exhibitors throughout the country, the arrangement being that the collection by a picturegoer of a complete series of ten shall entitle the holder to one free admission to the film.

In regard to "The Phantom Broadcast," which is released in early October, exhibitors are to have the co-operation of Keith Prowse and Co., who are issuing the well-liked musical numbers, and who are arranging to tie-up with exhibitors everywhere.

Gramophone records of "The Phantom Broadcast" music are also being prepared, so that further useful fie-ups will be possible with this unusual and arresting Pathé picture, when it is released.

◆

"GOOD-BYE AGAIN"

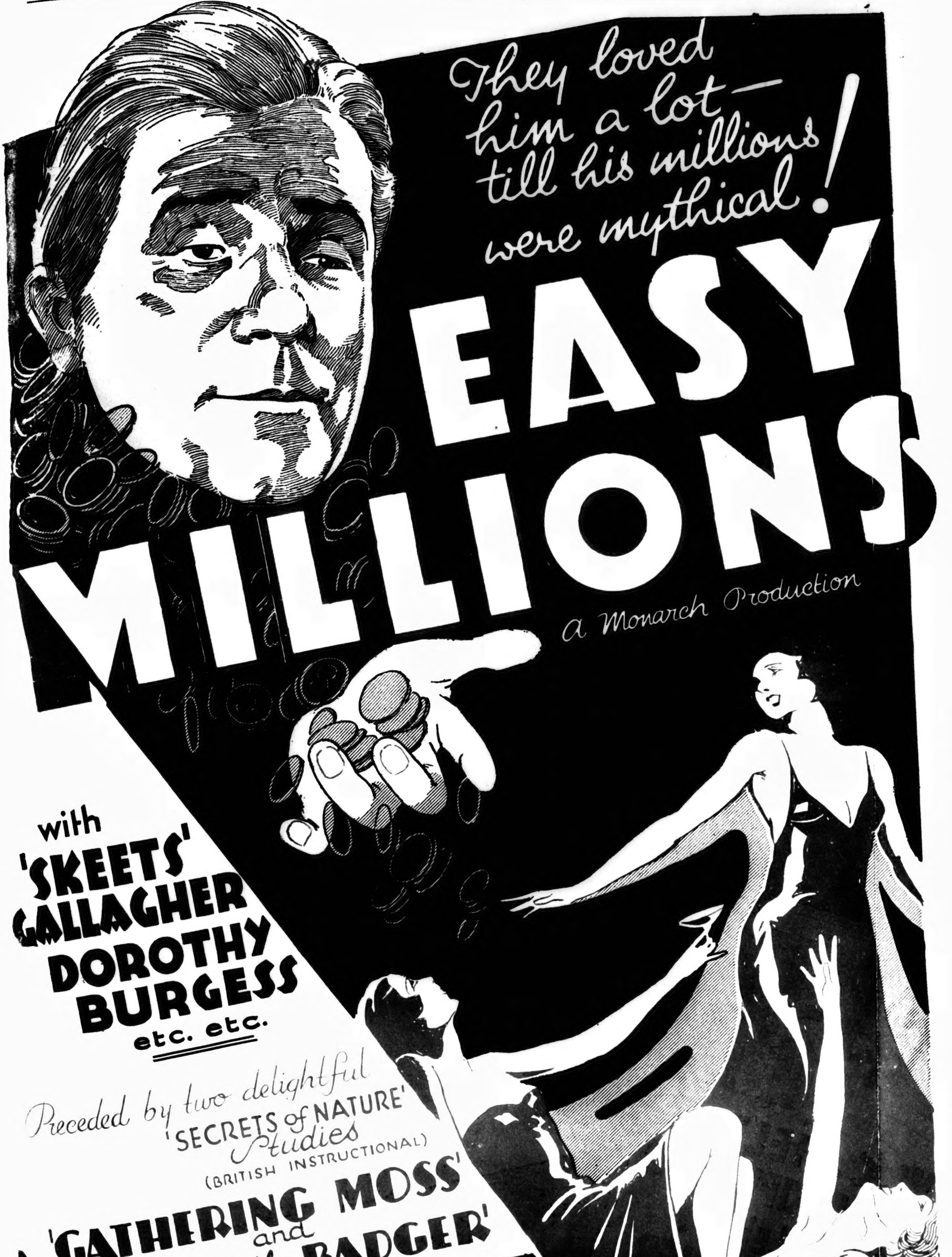
FOR THE NEW GALLERY

D. E. Griffiths, managing director of First National, informs us that he has completed arrangements for "Good-bye Again" to be presented at the New Gallery, Regent Street, on September 17, for an extended run.

"Good-bye Again," which was presented to the Trade a week or so ago, is a fast-paced and amusing comedy of the "love life" of a successful novelist. It has already scored a great success as a Broadway stage play, and the film version was well received at its Trade showing. The all-star cast includes such popular favourites as Warren William, Joan Blondell, Genevieve Tobin, Helen Chandler, Wallace Ford, Hugh Herbert and Ruth Donelly.

NEW FOX STARS

Roger Imhof and Louis Calhern have been given featured rôles in "He Knew His Women," in which Warner Baxter, Heather Angel and Mimi Jordan head the cast. Imhof, under contract to Fox Films, made his screen debut in "Paddy-the-Next-Best-Thing." Calhern gained studio attention recently with his portrayal of the rôle of the actor in the stage play, "Dinner at Eight."



They loved him a lot— till his millions were mythical!

EASY MILLIONS

A Monarch Production

with

'SKEETS' GALLAGHER

DOROTHY BURGESS

etc. etc.

Preceded by two delightful 'SECRETS OF NATURE' *Studies* (BRITISH INSTRUCTIONAL)

'GATHERING MOSS' *and* **'BROCK** *the* **BADGER'**

TRADE PRESENTATION

Phoenix Theatre

TUESDAY SEPTEMBER 19th at 11 a.m.

Distributed by **PATHE PICTURES LTD. 103/109 WARDOUR St. W.1.**

PARAMOUNT *is planning a* GREA

THREE CORNERED MOON
WITH
CLAUDETTE COLBERT RICHARD ARLEN
LYDA ROBERTI · MARY BOLAND

THE FLAW
WITH
HENRY KENDALL ERIC MATURIN
PHYLLIS CLARE · EVE GRAY
A PATRICK K. HEALE *PRODUCTION*
A PARAMOUNT RELEASE BRITISH

FUNNY PAGE
WITH
W. C. FIELDS · WYNNE GIBSON
CHARLIE RUGGLES · JACK OAKIE
SHIRLEY GREY

BIG EXECUTIVE
WITH
RICARDO CORTEZ
ELIZABETH YOUNG

MIXED DOUBLES
WITH JEANNE DE CASALIS
FREDERICK LLOYD
MOLLY JOHNSON CYRIL RAYMOND
A PARAMOUNT RELEASE BRITISH

ONE SUNDAY AFTERNOON
WITH
GARY COOPER · FAY WRAY

THE FOUR MAR BROTHE
IN
DUCK SO

TAKE A CHANCE
WITH
JAMES DUNN
JUNE KNIGHT
CHARLES ROGERS
LILLIAN ROTH

TILLIE AND GUS
WITH
W. C. FIELDS
ALISON SKIPWORTH
BABY LEROY
GEORGE BARBIER

CHARLES LAUGHTO
AND
CAROLE LOMBA
IN
WHITE WOMAN

-THE BU

OX OFFICE LINE UP *for the* 3RD QUARTER

MARCH APRIL MAY

RELEASING YEAR SEPT. 1933–34

Maurice
CHEVALIER IN
THE WAY TO LOVE
WITH
ANN DVORAK
EDWARD EVERETT HORTON

TOO MUCH HARMONY
WITH BING CROSBY
JUDITH ALLEN
JACK OAKIE
LILYAN TASHMAN

AN ERNST
LUBITSCH
Production
NOEL COWARD'S
DESIGN FOR LIVING
WITH MIRIAM HOPKINS
FREDRIC MARCH · GARY COOPER
EDWARD EVERETT HORTON

MAE WEST IN
I'M NO ANGEL
WITH
CARY GRANT

TORCH SINGER
WITH
CLAUDETTE COLBERT
RICARDO CORTEZ
DAVID MANNERS

THE FEAR SHIP
WITH
EDMUND WILLARD
DOROTHY BARTLAM
CYRIL McLAGLEN
A PARAMOUNT RELEASE BRITISH

CRADLE SONG
WITH
DOROTHEA WIECK
AND OUTSTANDING STAR CAST

GOLDEN HARVEST
WITH
RICHARD ARLEN
CHESTER MORRIS
GENEVIEVE TOBIN

WATCH FOR
RELEASE
DATES

THE JEWEL
BY
EDGAR WALLACE
A PARAMOUNT RELEASE BRITISH

ZANE GREY'S
TO THE LAST MAN
WITH
RANDOLPH SCOTT · ESTHER RALSTON

WORD

A NEW IMPORTANT VOICE IN WARDOUR STREET

PHILIPS FOR SOUND

FOR CINEMAS WITH SEATING CAPACITY UP TO 600

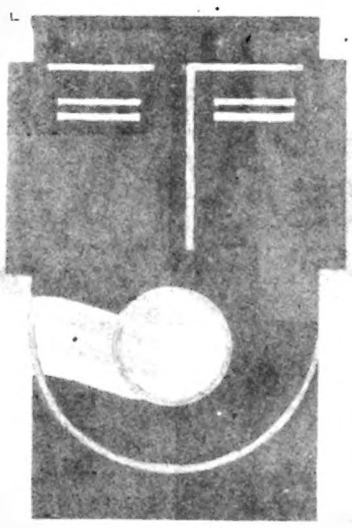
IN the development of every electrical industry Philips have played their own important part. They were pioneers. They started when electricity started, grew up with it. To-day their name is second to none in the electrical industry throughout the world.

As experts in lighting they have long been famous . . . AND NOW

PHILIPS FOR SOUND

£465

AC OR DC



SOUND BY PHILIPS

PHILIPS CINE-SONOR

(Proprietors, Philips Lamps Ltd.), 147, WARDOUR ST., LONDON, W.1. Gerrard 6732

COUPON

To PHILIPS CINE SONOR,
147, Wardour Street, London, W.1.

Please send me particulars of soundfilm equipment for a hall with a seating capacity of

600 1,200 2,000	(Please delete that which is not applicable).

Name..........

Address..........

BIG LONDON PREMIERE FOR COLUMBIA

Huge Inauguration Dinner Film and Dance

THE most elaborate gala performance in the history of the film Industry is planned by Columbia Pictures for the evening of September 19, where the company will inaugurate its establishment as a renting company in this country by screening "Lady for a Day" before 1,500 guests at the Dorchester Hotel, Park Lane. The screening will be preceded by a reception and dinner, and followed by a dance.

In order to ensure a perfect presentation of the film, Western Electric, Ltd., is installing a full capacity theatre apparatus.

Joseph Friedman, managing director of Columbia Pictures, who with his staff are working day and night on the arrangements for this unique presentation of the first film to be presented under the Columbia banner, announces that the whole of the Dorchester Hotel ballroom, annexe and reception rooms have been engaged for the occasion. The order of the evening will be: 7 p.m., reception; 7.30 p.m., dinner; 9 p.m., "Lady for a Day"; 10.30 p.m. onwards, dance and running buffet.

In order to transform the dining-room into a temporary theatre, there will be an interval of fifteen minutes after dinner, when, upon the guests' return, they will see the film under model conditions and presented upon full theatre apparatus which Western Electric will instal.

"Lady for a Day" was adopted for the screen by Robert Riskin from Damon Runyon's original story, "Madame La Guimp," and has handed over to that "ace" of directors, Frank Capra, who was responsible for such productions as "The Bitter Tea of General Yen," "American Madness," "Platinum Blonde" and "Dirigible," to mention only a few.

Capra then assembled one of the finest casts ever got together for one film, headed by Warren William, May Robson, Guy Kibbee, Glenda Farrell, Ned Sparks, Jean Parker, Walter Connolly, Barry Norton and Hobart Bosworth.

With such a director, writer, cast and story, something out of the ordinary was bound to accrue, and Columbia confidently expect that "Lady for a Day" will be one of the outstanding films of 1934.

To outline the story at this stage would spoil the effect of Tuesday evening's anticipated revelation of a different film, but suffice it to say that "Lady for a Day" is a twentieth century fantastic fairy tale, yet appealing, real, and human. It promises to find a prominent place among screenland's most noted pictures.

◆

In the Courts

THREE HOUNSLOW OWNERS FINED

CHILDREN SEE "A" FILM UNACCOMPANIED

THREE Hounslow kinema proprietors were fined at Brentford last week for breaches of the regulations with regard to the admission of children.

Hounslow Cinema, Ltd., owners of the Dominion Theatre, were fined £5 and ordered to pay two guineas costs for exhibiting to children under sixteen not accompanied by an adult to an "A" film.

For admitting children without adults Heston Theatres, Ltd., proprietors of the Hounslow Empire, were fined £5 and ordered to pay two guineas costs, and James H. Tilney, of the Alcasar Theatre, had to pay a similar amount for admitting children without adults, in addition to fines of £1 for not having a child's attendant, and £1 for exhibiting to children a film intended for adults only.

Mr. Levy, who prosecuted, said there were in each theatre a large number of children unaccompanied by adults.

◆

NO STAGE PLAY LICENCE
Leslie Collumbine Fined

AT Barnsley (West Riding) Police Court on Wednesday of last week Leslie Collumbine, manager of the Hippodrome, Wombwell, was summoned for having no stage play licence.

[illegible], defending, said Mr. Collumbine recently closed the hall which had been used for years as a kinema owing to a ban of the West Riding County Council which prevented the use of any hall as a kinema unless it was built entirely of brick or stone.

A new kinema was to be built to replace the Hippodrome, and Mr. Collumbine applied that the kinema licence for the Hippodrome should be extended until the new hall was ready. This was refused, and Mr. Collumbine, after making full inquiries from authorities at Barnsley and Wakefield, decided to run concert parties at the Hippodrome.

He was told by the police and authorities that if he had music, singing and dancing licence he would be in order in doing this.

The next he heard was when the police came in on Thursday night and said he must close down. He explained that if he did that the company might be stranded, and promised to close down on the Saturday.

The magistrate said there appeared to have been a technical offence, and defendant had made himself liable to a fine of £40, £20 for each night. Under the circumstances, they intended to treat the matter lightly, and instead of £40 would inflict a nominal fine of 40s., including costs.

◆

FILM AS EVIDENCE
Kinema Room in Courts

FOR the first time in a Northern police court a kinematograph film was advanced as evidence at Haltwhistle, when a local farmer was charged with having driven his motor-car in a dangerous manner. It was alleged that the car ran into a number of sheep in a dip in the road, and the object of the film was to support the argument for the defence that this occurred at a "blind" corner. The film was shown in a home projector, and after it had been run through in open court the magistrates requested that they might see it again, in their darkened private room. "The time will come," said the solicitor for the defence, "and that before long, when every court will have its kinema room to assist the magistrates in adjudicating upon the cases coming before them." In the case under notice the film was not successful in securing an acquittal.

DINNER AT EIGHT

The great queues outside the Palace Theatre where the M-G-M product DINNER AT EIGHT is playing to record houses. In the circles are Sam Eckman and Wallace Beery, who was present at the opening performance

From the Editor's Letter Bag

Don't Fool the Public

WHAT A SHOWMAN THINKS

Too Much Sob Stuff

I READ with much interest Maurice Cowan's article in your issue of August 31, and I can endorse every word he says. As a manager (and one-time proprietor) of a small hall in an industrial area of Scotland, which district is hard-hit by the industrial upheaval, I find it very hard—in fact, almost impossible—to make my public take an interest in British films.

The first few words of the opening reel often seal the film's doom, the "Oxford accent" is anathema to the Scottish ear, and, then again, the "Cockney accent," while more pleasing, is scorned.

Why so many of our cultured actors and actresses cannot speak English without an accent puzzles me personally; because the "Oxford brogue," as I shall call it, is, to my mind, the sign of the snob, perhaps not so much in real life, as in characterisation—which is play or film work.

Then again, our directors or producers, nine times out of ten, dwell on these love-making scenes until not only is the kinema manager wearied, but the most love-struck "flapper" starts to shuffle and then the "giggles" start—and sometimes a groan or two augments the chorus and helps to drown the "yawns"—while all the time the reputation of the film (and the kinema, too) go down.

All kinema-goers can quite easily understand when this arm goes round her shoulder that kissing is the next item—so why dwell on it and hang it out foot upon foot, yard upon yard?

Many otherwise good films are completely ruined by this inane stuff. The mere fact that "he" is going to embrace "her" should be the sign for the handy fade-out—and so to the story.

Many producers, and directors, too, have got it into their heads that they must have "love interest" with "compound interest," too, and "lay it on" far too heavily. The sooner 90 per cent. of that stuff is cut out and action speeded up—the sooner will films, not only British, but American, too, be able to pull back the masses to the kinema; I hope some young director or producer will get busy on these lines, because there's an enormous market for this product.

Now give us more articles like Mr. Cowan's, because such healthy criticism, if heeded, is bound to help the Industry.

OSWALD A. FRASER,
Manager, Star Theatre, Glencraig, Fife.

◆

ANOTHER ROBINSON HIT?

"I LOVED A WOMAN" COMPLETED

Information just received from the Burbank studios states that Edward G. Robinson has achieved yet another great success in his latest First National production, "I Loved a Woman," just completed.

"I Loved a Woman" is based on a sensational story by David Karsner, author of the star's very successful "Silver Dollar," and deals with conditions in the Chicago meat-packing industry prior to the great public outcry that came as a result of official investigations some years ago. Alfred E. Green, director of "Silver Dollar," filmed "I Loved a Woman," which is notable for its very powerful cast, which includes Kay Francis, Genevieve Tobin and George Blackwood.

"KINE." CRICKET CUP WINNERS CHALLENGED

KODAK TO MEET COMBINED TRADE TEAM

An interesting cricket match has been arranged between Kodak, winners of the *Kine.* Cup, and a team comprised of members of Trade teams that competed in the *Kine.* Cup Competition this year.

The game will be played on Sunday, September 17, at Enfield, where the Warpath C.C. have kindly lent their ground for the occasion. Play will commence at 11.30 a.m., stumps being drawn at 6.30 p.m. Luncheon and tea will be served on the ground.

All members of the Trade and their friends are invited. The ground can be reached as follows:—Tube to Enfield West Station (Piccadilly line), turn left, straight along the Enfield Road for about five minutes, ground on left-hand side.

In future, it is hoped to make a permanent fixture between the winners of the *Kine.* Cup and a representative team drawn from the rest of the teams in the competition.

The Rest team will be selected from:—Messrs. Andreae (Capt.) (Radio), Ritchie (Warpath), Tucker (Gaumont), Smart (P.D.C.), Bramley (Radio), Firmin (Selo), Lanarch (Gaumont), Bradley (M-G-M), Benstead (Selo), Kinloch (Warpath), Dixon (Warners), Morton (Radio), Raymond (A.B.C.), and Hope (Warner).

NEW COMPANY TO MAKE EDUCATIONALS

W. Bach, President of Audio Productions

A NEW production company has been formed in the U.S.A. to make educational and scientific films with entertainment value for theatrical distribution. Audio Productions, Inc., the new venture, has for president W. A. Bach, long an official of Erpi, and for some time sales manager of Western Electric in London. For a number of years he was sales manager of First-National-Pathé, and one of the most widely known and popular figures in the British industry.

Under Bach's direction the company seem assured of success, for he is generally considered an authority on educational and commercial films, and since leaving London has been prominently connected with Erpi's non-theatrical activities directed toward the wider use of films in schools and colleges and for advertising purposes.

The company's production is to be undertaken at the Erpi Service studios on Long Island or at the Western Service studios in Hollywood. Distribution arrangements have yet to be made.

◆

TRADE FOOTBALL

FIXTURES FOR SATURDAY

Saturday is a red-letter day in the history of Trade sport. The football season opens on that day with the first fixtures in the reorganised Kinematograph Football League.

With most of the clubs new to the League there is not much indication as to their relative strengths, but in the programme scheduled for Saturday is one game that promises to be a battle royal.

British and Dominions, finalists in the *Kine. Weekly* Cup last April, will be at home at Meadow Road, Boreham Wood, to British Lion. The men from Beaconsfield may not be quite in the same category as the Lions from Millwall's Den, but reliable advance reports have it that they are good footballers and capable of having a definite say in the League positions at the end of the season.

Kodak is at home at Wealdstone to Elstree Film Laboratories. Kodak may be also rated as a good team on their performances last season in another League. Elstree will put up a good showing, and it is possible that ground advantage may be the deciding factor.

In the last fixture, Rex Publicity is at home at Colindale to the *Cinema*. Both are new to the League and are unknown quantities.

◆

LEDERER FOR RADIO

RUBEN TO DIRECT

The honour of directing Francis Lederer in his initial Radio picture, "Man of Two Worlds," has gone to J. Walter Ruben, a one-time newspaper man, who has been directing films for about a year.

Lederer will play a young Eskimo, who is brought to England and smart civilisation by a party of explorers, in the picturisation of the novel by Ainsworth Morgan.

◆

MAJESTIC, MITCHAM

OPENING IN OCTOBER

The opening of the Majestic, Mitcham, will take place on October 6 at 7.30 p.m. With a seating capacity for about 1,600 persons, this house has been planned by S. B. Pritlove, of 6, Sherwood Street, W.1, for Majestic Theatre (Mitcham), Ltd. W. E. Greenwood is the chairman, and H. W. Bedwell, T. Clarke, E. C. Mitchell, J. Owen, R. H. Powis and V. G. Sanders directors.

EAST HAM REOPENING

VICTOR SHERIDAN CONVERTS VARIETY PALACE

The New Regal, East Ham, formerly a variety house, known as the East Ham Palace, started its career as a kinema under the control of Victor Sheridan on Monday. The house was formally declared open during the afternoon by the Mayor of East Ham, who was supported by many of the councillors and prominent local tradespeople, and the first public performance took place in the evening. The programme consisted of "King Kong," a Laurel and Hardy comedy, news, and a big stage show.

Since it closed a few months ago the house has been entirely renovated and partially reconstructed to provide large foyers to the stalls and circles, and a café. A pleasing colour scheme has been chosen for the interior decoration of the hall. The entrance side wall treatment is in tones of cream plastic paint, with a relief of green to the skirting.

A flight of stairs leads down to an extensive stalls foyer, richly carpeted in warm red. The wall treatment here is in a shell pink with textured surface and a contrast of green is given to the pillars, whilst gold is used effectively on the doors.

The auditorium is richly furnished in gold with broad bands of green breaking the surface and from the circle to ceiling green with a light gold relief forms a tasteful finish. Decorative grilles in shell pink adorn the outer proscenium splay and lead to a well-proportioned square proscenium. The proscenium arch is finished with bands of green and gold on a pink surface and the tabs blend with this scheme. Excellent lighting is provided by a long circular lighting fitting in the ceiling, and the balcony is illuminated by a lay light in colours to tone with the decorative treatment.

The booth equipment includes Simplex projectors and spot lanterns, and Western Electric supplied the sound system.

Attractive Uniforms

Patrons of the New Regal are full of praise for the new uniforms in which the kinema staff is attired. The girls, in their grey flannel trousers, with blue piping, blue pullovers with silver coloured cuffs and belts, look very attractive. The male attendants are dressed in dark blue serge jackets with royal blue facings and cuffs and trimmed with gold braid. Gilt buttons add to the smartness of the uniform.

The tailoring of these uniforms by M. Symons, of 8, Union Road, S.E.16, was carried out in record time. Measurements were taken on the Monday and by the following Friday the uniforms were ready.

REGAL, BATH

Simultaneously with the presentation at the Regal Kinema, Bath, of "Cavalcade," during the fortnight ending September 23, a costly transformation, including an outlay of over £1,000, has been accomplished at this theatre, and the proscenium has been remodelled; and at the same time a new system of stage lighting has been introduced.

George A. Morrish is the manager.

FILM SHARE MARKET

Moss Empires in Demand

POSITION STRENGTHENED

By Our City Editor

THE chief event of the week was the issue of the Gaumont-British sixth annual report showing an increase in dividend from 6 to 7 per cent. and £462,611 net profit. Full details of the report appear on page 5.

Included in the new companies registered this week are the Paramount Theatre (Glasgow), Ltd., and Paramount Theatre (Liverpool), Ltd. These are to control two new super kinemas which Paramount are now building in these towns. A story on them appears on page 3.

Market Movements

A feature has been the strength of Moss' Empires, the ordinary shares closing 3s. 3d. up on the week at 13s. 3d. There has also been a strong demand for the preference, which at 13s. 1½d. show an advance of 2s. 6d.

Gaumont-British issues were not affected by the excellent report to the extent that might have been anticipated in view of the increase in the dividend from 6 per cent. to 7 per cent. and the intimation given by the directors of the possibility of instituting interim dividend payments next year.

Gaumont-British ordinary were just a shade harder at 13s. 10½d., the "A" ordinary gained 3d. to 6s. 3d., the 5½ per cent. preference as much to 19s., and the 4½ per cent. new debentures improved to 94½. Denman Picture House 7 per cent. debentures rose to 105½. United Picture Theatres 7 per cent. debentures advanced a point on the week to 52, and Madame Tussaud's ordinary and preference continued in demand, especially the latter, which finished the week strong at 26s.

Associated British Cinemas came on offer, the 5s. ordinary shares dropping rather sharply to 2s. 10½d., a decline on the week of 7½d., and the preference were flat, losing 2s. at 16s.

Sellers of International Pictures preference were also in evidence, and at 18s. 9d. a loss of 1s. 6d. is recorded, whilst the ordinary have declined 6d. to 3s. 4½d.

Provincial Cinematograph 7½ per cent. preferred ordinary and the "A" preference both finish the week a few pence lower at 22s. 6d. and 26s. respectively, but the "B" preference has hardened to 24s. 9d.

Prestatyn Palladium Affairs

Shareholders in Prestatyn Palladium, Ltd., have received from the secretary a letter informing them of the result of an extraordinary general meeting, at which the directors explained the position in consequence of the situation that has arisen due to their inability to meet the sum due to the mortgagees.

The letter states that it is hoped in due course the property might be sold for a sum which would not only pay the creditors, but leave something for the shareholders. The directors promised to report to the shareholders as occasion required.

NEW COMPANIES.

Trafalgar Picture Corporation, Ltd.—Private company. Registered September 6. Capital, £1,000 in £1 shares. Objects: To carry on the business of manufacturers and exhibitors of photographic or kinematographic films or pictures, etc. The first directors are not named. Solicitors: Pittman and Davison, 42, Copthall Avenue, E.C. Registered office: 42, Copthall Avenue, E.C.2.

Asteria Cinemas (Hull), Ltd., was registered as a "public" company on September 6 with a nominal capital of £55,000 in 50,000 7½ per cent. cumulative participating preference shares of £1 each and 100,000 ordinary shares of 1s. each. The objects are to acquire freehold land in Lake Drive and having a frontage to Holderness Road, Hull, together with the adjoining house, garden, outbuildings and appurtenances thereto belonging, numbered 635, Holderness Road, and to adopt an agreement with G. T. Spruit and Mary A. Spruit, to erect a kinematograph theatre or place of entertainment, and to carry on the business of proprietors and managers of theatres, palaces and halls, kinematograph shows, etc. The first directors (to number not less than five nor more than ten) are:—Albert E. Dyson, Ronald E. M. M. Jackson, William E. Shuttleworth, George K. Spruit, John F. Tidswell, and Hendrik Wildeboer. Qualification: £100. The directors are to receive no remuneration until a dividend of 5 per cent. has been paid on the first issued share capital of £24,000. Thereafter each director is entitled to £70 per annum, and the chairman additional remuneration at the rate of £50 per annum in respect of each kinematograph theatre or other undertaking of the company. Solicitors: J. A. Jackson and Son, 22, Parliament Street, Hull.

Litherland Picture House, Ltd.—Private company. Registered September 8. Capital, £1,000 in 200 10 per cent. cumulative preference shares of £1, and 16,000 ordinary shares of 1s. each. Objects: To acquire any lands, hereditaments, kinemas, dance halls, cafés, theatres or other premises in England or Wales, and to carry on the business of kinema, dance hall and café proprietors, etc. Edwin S. Gray is the first permanent director. Qualification: 10 preference shares. Remuneration: As fixed by the company. Solicitors: Harry W. Patterson, 6, Cook Street, Liverpool. Registered office: 1-3, Stanley Street, Liverpool.

A. Granville (1933), Ltd.—Private company. Registered September 8. Capital, £100 in £1 shares. Objects: To carry on the business of dealers in furniture, pianos and other musical instruments, gramophones, wireless sets, optical, photographic and scientific instruments, kinematograph apparatus, etc. The permanent directors are:—Fredk. B. Allen and Harry C. Waddington. Qualification: £1. Solicitors: Strong and Co., 61-2, Gracechurch Street, E.C. Registered office: Colindale Avenue, Hendon, N.W.9.

Honiton Cinema, Ltd.—Private company. Registered September 7. Capital, £100 in £1 shares. Objects: To acquire the business of kinema proprietors carried on by H. H. Stevenson and Mrs. H. A. Stevens, at Honiton, Devon. H. H. Stevenson is permanent governing director. Qualification: 10 shares. Remuneration: As fixed by the company. Solicitors: Dunn and Baker, Castle House, Exeter.

INCREASE OF CAPITAL

Ritz (Nottingham), Ltd., theatre proprietors, managers, etc., Dean House, Dean Street, W.1.—The nominal capital has been increased by the addition of £14,500 in £1 ordinary shares beyond the registered capital of £500.

MORTGAGES AND CHARGES

Peterborough Amusements, Ltd.—Debenture dated August 26, 1933, to secure £2,000. Property charged: City Cinema Theatre and Restaurant, Peterborough, and the company's undertaking and other property, present and future, including uncalled capital. Holders: M. A. Dent and Harriett Dent, both of 216, Finchley Road, Hampstead.

Savoy (Canning Town), Ltd.—Charge on certain properties, etc., in Canning Town, dated August 15, 1933, to secure all moneys due or to become due from the company to the Westminster Bank, Ltd.

Regal (Farnham), Ltd. — Debenture dated August 25, 1933, to secure £3,000, charged on the company's undertaking and property, present and future, including uncalled capital, ranking *pari passu* with an existing debenture. Holders: Branch Nominees, Ltd.

British and Dominions Film Corporation, Ltd.—Charge dated August 31, 1933, to secure £15,000 Property charged: Rights, title and interest in the film, "That's a Good Girl," and the motion picture, sound and talking-picture rights, copyrights and any scenarios and synopses relating thereto which the film company owns in the British Isles, and all moneys due or to become due from the company from United Artists Corporation, Ltd., in respect of the distribution and exhibition of the film in the British Isles. Holders: Lloyds Bank, Ltd. The above charge ranks (to the extent of £15,000) in priority to all claims (except as therein specifically mentioned) by United Artists Corporation, Ltd., against the company.

London Film Productions, Ltd.—(a) Debenture dated August 30, 1933, to secure £25,000, charged on the company's undertaking and property, present and future, including uncalled capital. Holder: L. Sutro, 3, Hall Road, St. John's Wood, N.W. (b) Debenture of same date to secure all sums due or to become due by the company to the chargee not exceeding £50,000, charged on the company's undertaking and property, including any uncalled capital. Holder: G. Toeplitz, 5, Via Telesio, Milan, Italy.

Odeon (Canterbury), Ltd.—(a) Second mortgage on Odeon Cinema, Canterbury, dated August 17, 1933, to secure £5,300. Holders: Rice & Son, Ltd., 15, Stockwell Road, S.W.9. (b) Debenture dated August 17, 1933, to secure £22,000, charged on land with kinema, etc., thereon in Canterbury, and a sinking-fund policy. Holders: Equity and Law Life Assurance Society, 18, Lincoln's Inn Fields, W.C.2.

Blakeborough, Ltd.—Issue on August 24, 1933, of £3,000 debentures, part of a series already registered.

Plaza Theatre (Rugby), Ltd.—(a) Mortgage dated August 24, 1933, to secure £14,100 and any further advances, charged on land and buildings known as the Regent Cinema, Bank Street, Rugby, with kinematograph and sound apparatus, etc., thereon. (b) Mortgage of same date to secure £39,900 and any further advances, charged on land and buildings in Newbold Road, Rugby, known as the Plaza Theatre, Rugby, with kinematograph and sound apparatus, etc., thereon, and land adjoining and fronting Newbold Road. (c) Debenture of same date, collaterally securing £54,000, charged on the company's undertaking and property, present and future, including uncalled capital. Holders: Halifax Building Society.

Splott (Cardiff) Cinema Co., Ltd.—Mortgage on Clifton Picture Palace, 2 and 4, Ruby Street, and 31, 32 and 33, Clifton Street, all in Cardiff, dated August 25, 1933, to secure £4,000. Holders: Trustees of the Cardiff United District Branch of the Ancient Order of Foresters Friendly Society.

BANKRUPTCY.

Armstrong Theatres (London), Ltd., 317, High Holborn, London, W.C.1.

Under the compulsory liquidation of the above, the Official Receiver has issued particulars of the promotion and collapse of the company.

The statement of affairs shows liabilities £7,420, no assets, and a total deficiency as regards shareholders, of £7,622.

The company was registered as a private company on November 4, 1925, with a nominal capital of £200 in £1 shares. The directors were Bernard Smith and Arnold Essex.

In October, 1925, Smith and Essex purchased an 11 years' lease of the Palladium Cinema, Foxberry Road, Brockley, for £3,960, and agreed to rent the fixtures, fittings, furniture and effects. In November, 1925, they promoted this company to manage the theatre. The company rented the theatre from Smith and Essex at £42 per week.

About June, 1928, sound pictures were introduced into several opposition kinemas in Brockley, and, as the company was handicapped by lack of cash working capital, it was unable to instal apparatus for talking pictures, and in consequence the receipts declined.

In December, 1929, when, as it became obvious that a sound-recording system was essential, a set of talking-picture apparatus was purchased for £700. Trouble with the apparatus was experienced after it had been installed, and it was some time before the company was able to present a talking programme to the public. The company was also at a disadvantage in being unable to obtain "first release" films, and in having to pay a heavy rent for the films booked. The failure of the company is attributed by Smith to lack of cash working capital, and inability to obtain the best films, and by Essex to heavy overhead expenses, competition of the more modern kinemas which showed "first release" films, and general trade depression.

In the opinion of the Official Receiver the failure and insolvency of the company is attributable to the failure of the directors to make adequate provision for working capital, and to the fact that the overhead expenses were greater than the turnover justified.

The liquidation is in the hands of the Official Receiver.

SHARE MOVEMENTS

	Last week.	This week.	Movement
A.B.C. Ord. 5s.	3/6	2/10½	-/7½
„ „ 7½% Pref.	18/-	16/-	-2/-
A.P.P.H. Ord.	24/-	24/-	—
Assoc. Talk. Pic. Ord. 5/-	-/4½*	-/4½*	—
Baird Televis. 10% Prefd. Ord. 5/-	1/-	1/-	—
Baird Televis. Defd. Ord. 5/-	1/6	1/6	—
Blackpool Tower Ord. £1	65/-	65/-	—
Brit. Cine. Theat. Ord. 10/-	4/1½	4/1½	—
„ & Dom. Defd. 1/-	-/4½	-/4½	—
„ „ Prefd. Ord.	3/-	3/1½	+/1½
„ In. Films (Props.) 10/- Ord.	-/4½	-/4½	—
„ Inter Pic. 5/- Ord.	3/10½	3/4½	-/6
„ „ „ 8% Pref.	20/3	18/9	-1/6
„ Lion Pref. Ord.	2/9	3/-	+/3
„ „ Def. 4d.	-/3*	-/3*	—
Denman P.H. 7% 1st Mt. Deb.	£105xd	£105½	+½
„ „ 7% Conv. Deb.	£105½	£105½	—
Gains. Pic. Ord. 10/- pd.	9/4½	9/4½	—
Gaumont-British Ord. 10/-	13/9	13/10½	+/1½
„ „ "A" Ord.	6/-	6/3	+/3
„ „ 5½% new Pref.	18/9	19/-	+/3
„ „ Converted Pref.	19/-	19/-	—
„ „ 4½% New Debs.	£94½	£94½	+½
General Thea. Pref.	13/-	11/9	-1/3
„ „ 6½% 1st Mort. Deb.	£97½	£97½	—
Ldn & South Super Cin. 2/-Ord.	-/3	-/3	—
Mdme Tussauds 1/- Def.	2/10½	3/-	+/1½
„ „ £1 Cum. Pref. Ord.	25/4½	26/-	+/7½
„ „ 5% 1st Mort. Deb. (Conv.)	£98	£97½	-½
Moss' Empires £1 Ord.	10/-	13/3	+3/3
„ „ £1 Cum. Pref.	10/7½	13/1½	+2/6
„ „ 6% Deb.	£100	£100	—
„ „ 4% Perp. Deb.	£64½	£64½	—
P.C.T. Ord. 10/-	18/9	18/9	—
„ 7½% Ptg. Pf. Ord.	22/9	22/6	-/3
„ Cum "A" Pref. £1	26/3	26/-	-/3
„ „ "B" „	24/6	24/9	+/3
„ 6% 1st Mort. Deb.	£105½	£105½	—
„ Const. 7% Pref.	23/3	23/3	—
Stoll P.T. Corp.	3/3	3/3	—
United P. Thea. 10% Pref. Ord.	-/3	-/3	—
„ „ 7% 1st Mort. Deb.	£51	£52	+£1

£1 Shares unless otherwise stated. * Nominal.

MEN AND MOVEMENTS

Syd Parsons', Commodore, Hammersmith Appointment—Odeon, South Harrow Manager—Transfer for J. Murcer—Hull Changes

Syd Parsons has been appointed manager of the Commodore, Hammersmith, W., and commenced his duties in this capacity on Monday last. He relinquished control of the Orpheum, Golders Green, N.W., to take up this present position, and during his 14 months' spell at the Orpheum this astute showman gained many friends through his likeable personality. His flair for publicity gained him several *Kine.* Showmanship prizes during his control of the Princes Theatre, Leicester, and whilst at Golders Green he has specialised in stage settings for trailers as a means of impressing the better type of audience. Bright stage presentations have also been a feature of Mr. Parson's period of office at the Orpheum, and this is no doubt the result of his many years' training experience throughout the country.

Cecil Burrage is to assist Syd. Parsons in the management of the Commodore, Hammersmith, W. He joined the Orpheum, Golders Green, N., a short while ago, after gaining experience at the Savoy, Wandsworth, S.W., and his knowledge of stage work, acquired during a lengthy stay on the Continent, will be a useful asset in his new position.

H. Grafton Hutchinson has been appointed manager of the Odeon, South Harrow, which opened last week. Until recently, Mr. Hutchinson was proprietor and manager of the Savoy, Wimbledon. He has had an extensive experience of the entertainment world both in this country and in the East, and is also a musician of ability, having conducted orchestras in many theatres and hotels. His debut into the film Industry was made some years ago, when he screened programmes to native audiences at the base of Kanchinjanga, in the Himalayas.

J. Murcer, who has been manager of the Scala Kinema, St. Helens, for the last three months, has transferred to the Coliseum, Litherland. Mr. Murcer was formerly manager of the Cosy Kinema, Liverpool, for twelve months. It will be remembered that the Coliseum was recently acquired by E. S. Gray, member of the firm of Gray and Evans, architects, of Liverpool. The general management of the theatre is in the hands of Regent Enterprises, Ltd., Stanley Street, Liverpool. At the Coliseum, Mr. Murcer succeeds **M. Faust**, who has held the managerial reins for several years.

"Joss" Watson has relinquished his position as manager of the Mayfair Kinema, Hull, for a similar position at the Savoy, in succession to W. W. Lloyd. Previous to going to the Mayfair, he was in the managerial chair at the Tower. Mr. Watson, who is an old reader of the *Kine.*, is a firm believer of showmanship. He has twice been runner-up in the Kinema Hundred Guineas Challenge Cup, and is a member of the *Kine.* Company of Showmen. Last year he won second prize in a competition open to Great Britain and Ireland for the best advertising of British films. Mr. Watson has been in the Trade in Hull for seven years.

W. W. Lloyd, who has been manager of the Savoy, Hull, for the past three years, is now open to receive offers of engagement as manager of a kinema in any part of the country. Mr. Lloyd is well known in the Hull district and was manager of the Rialto in that town before taking over at the Savoy. He is an expert showman, having won several prizes in the *Kine.* competition. Mr. Lloyd's address is "Woodlands," 317, Beverley Road, Hull.

A. C. Banks has relinquished his position as general manager of the Court Theatre, Brighton, to take over the management of the Montpelier Cinema, Camberwell Gate, S.E. Among several new features introduced to his new charge is the inclusion of variety turns in the programme. A number of well-known artistes have been engaged for these. Mr. Banks, who has a life-long experience in the Trade, has controlled halls in Bristol, Gloucester, Leeds, and York.

Joseph W. Burns has been appointed manager of the Beacon Cinema, Smethwick, in succesion to L. V. Walshaw, who has left the district for another appointment with County Cinemas. Prior to coming to Smethwick, Mr. Burns was manager of the Manor Park Pavilion at Aldershot, and was associated with the company at the Regal Cinema, Kingston.

J. W. Key, manager of the Pavilion Cinema, Cardiff, has been appointed manager of the Palace Theatre, Bordesley, Birmingham, in succession to Wilfred Briggs. He takes up his new duties on Monday next.

Hector A. McCullie has resigned his position with Lymington and New Forest Entertainments, Ltd., to take over control of the Picardy, Harlesden. During the past eighteen months Mr. McCullie has controlled the Lyric, Lymington, and among other houses with which he has been associated is the London Coliseum, whilst on the Stoll circuit. At Manchester he was responsible for the presentation of many well-known stage personalities in publicity schemes. He is also an accomplished musician.

Edward McQuaid has been appointed manager of the Capitol, Winchmore Hill, N., in succession to **J. J. Deeney**, who is taking over the Orpheum, Golders Green, N.W. For several months past Mr. McQuaid has controlled the Central Picture Playhouse, Reading, and during his term of office was responsible for a number of comprehensive publicity efforts which brought the theatre into greater popularity with the residents. For some time he was the Orpheum, Golders Green, house manager, and gained further managerial experience whilst controlling the Capitol, Barking. Before entering the Industry, Mr. McQuaid was engaged in the theatrical world, and is the playwright responsible for a popular success now touring the country.

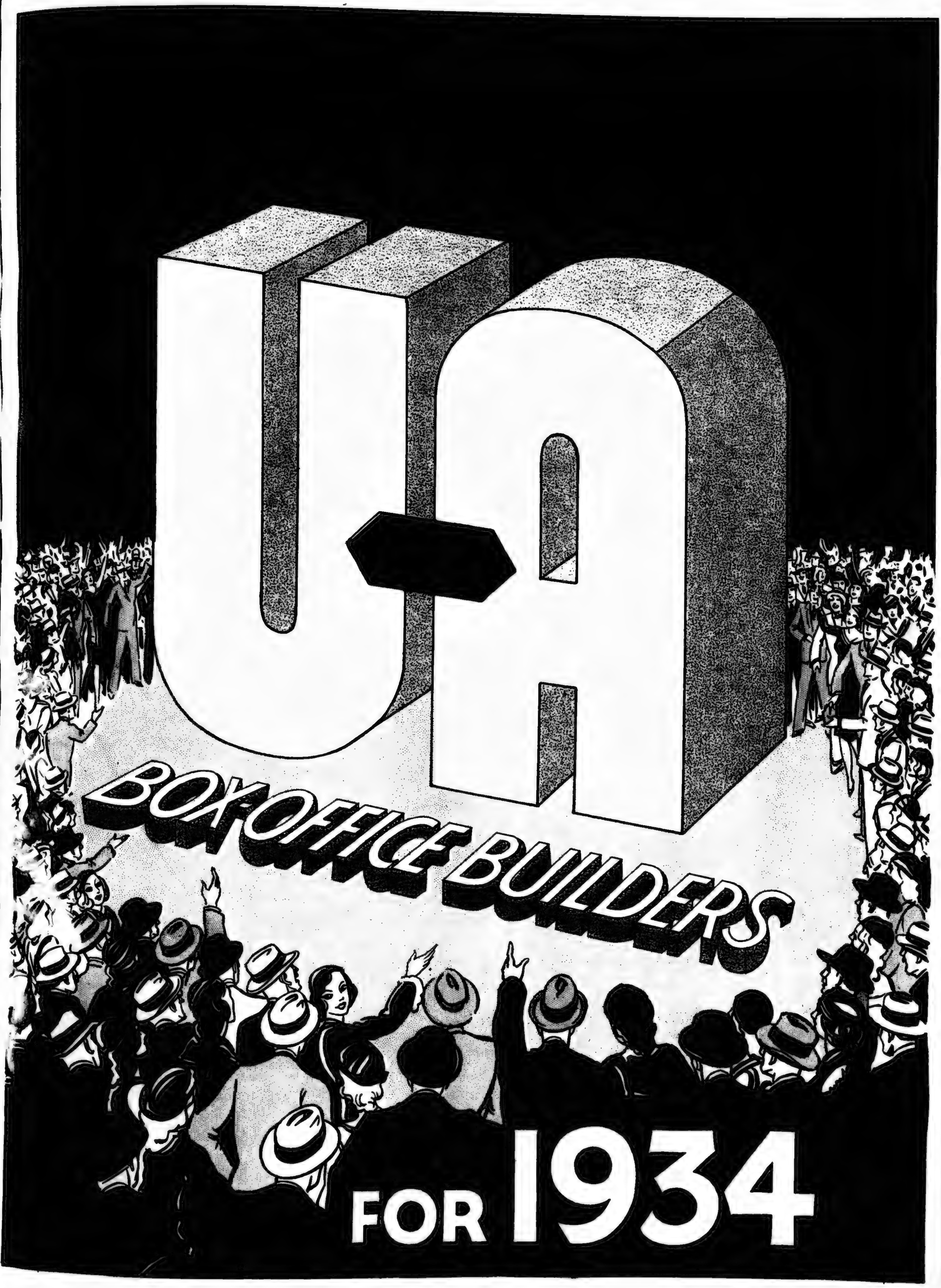
W. H. G. Grieve has been appointed assistant manager at the Elite Theatre, Bordesley Green, Birmingham. Mr. Grieve is a native of London, where he has been assisting Mr. Richardson in the recent Sunday opening campaigns in the South.

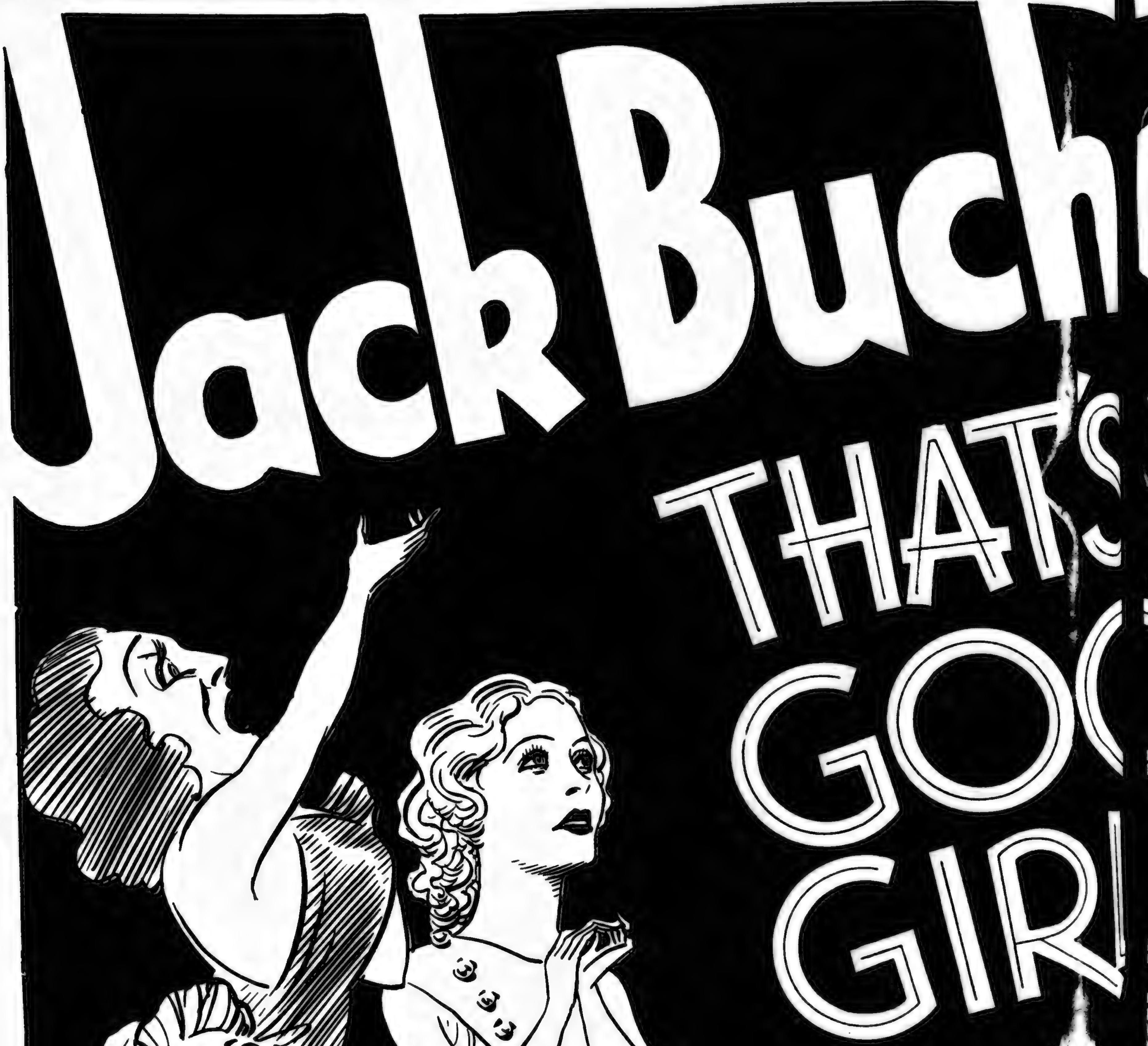
F. Sayer is a showman with wide experience in the entertainment world. He started life in the printing trade and then went on the stage and appeared in plays with Forbes Robertson and Cyril Maude. His next experience was that as advertising manager for Sir Oswald Stoll at the Empires at Stratford and Holloway. Films next attracted his attention and he joined the Dartnatt Bros. and opened the Boleyn Electric Theatre, East Ham. Following this, he returned to the publicity side and took charge of the publicity department at the London Palladium. Other appointments held by Mr. Sayer, previous to the war, include the management of the Hackney Picture Palace; Coliseum, Whitley Bay; Avenue Theatre, Sunderland; Empire, Newcastle; Playhouse, Stratford. After the war he took charge of the Playhouse, Notting Hill, for Phil Hyams and from there he went to the Picture House, Chelsea. Mr. Sayer is an expert publicist, holding a first-class diploma from the U.S.A. for copy writing, lay-out and general advertising. As a showman he has schemed all his own stage presentations and has a number of clever stunts to his credit. Mr. Sayer, who is at present disengaged, can be reached at 11, Chatteris Road, Finsbury Park, N.4.

J. Carreras, who has been managing the Regent Kinema at London Road, Portsmouth, for Gaumont-British, has now taken over the management of his father's kinema at Uxbridge. F. Fookes, who has been carrying out the duties of assistant manager at the Regent, has been promoted manager, and the new assistant manager is H. Hardy, from the Regent, Brighton.

Herbert Wilson, formerly manager of the New Theatre, Barton-on-Humber, is now open to receive offers for a similar engagement. Mr. Wilson's association with the Trade began at the age of eleven, when he was a chocolate boy at the Crown P.H., Castleford. Following several years as an assistant operator, he became, at the age of seventeen, operator-assistant manager of the Bijou, Doncaster. Since then he has held the position of operator-manager of the Electric Playhouse, Brigg, and manager for four years of the New Theatre, Barton-on-Humber. During his last 12 months at the New Theatre he was in sole control of the booking of films, publicity and maintenance of equipment. Mr. Wilson, who has a thorough knowledge of the exhibiting side of the business, is well known to renters in the Leeds area.

Combining a holiday with convalescence, **David Bader**, Universal's European story and play bureau chief and special representative of Carl Laemmle, set sail on Saturday for a cruise on the *Empress of Australia*. Nasal trouble, which caused a few days in a nursing home, has put him somewhat under the weather in recent weeks.


U-A
BOX OFFICE BUILDERS
FOR 1934



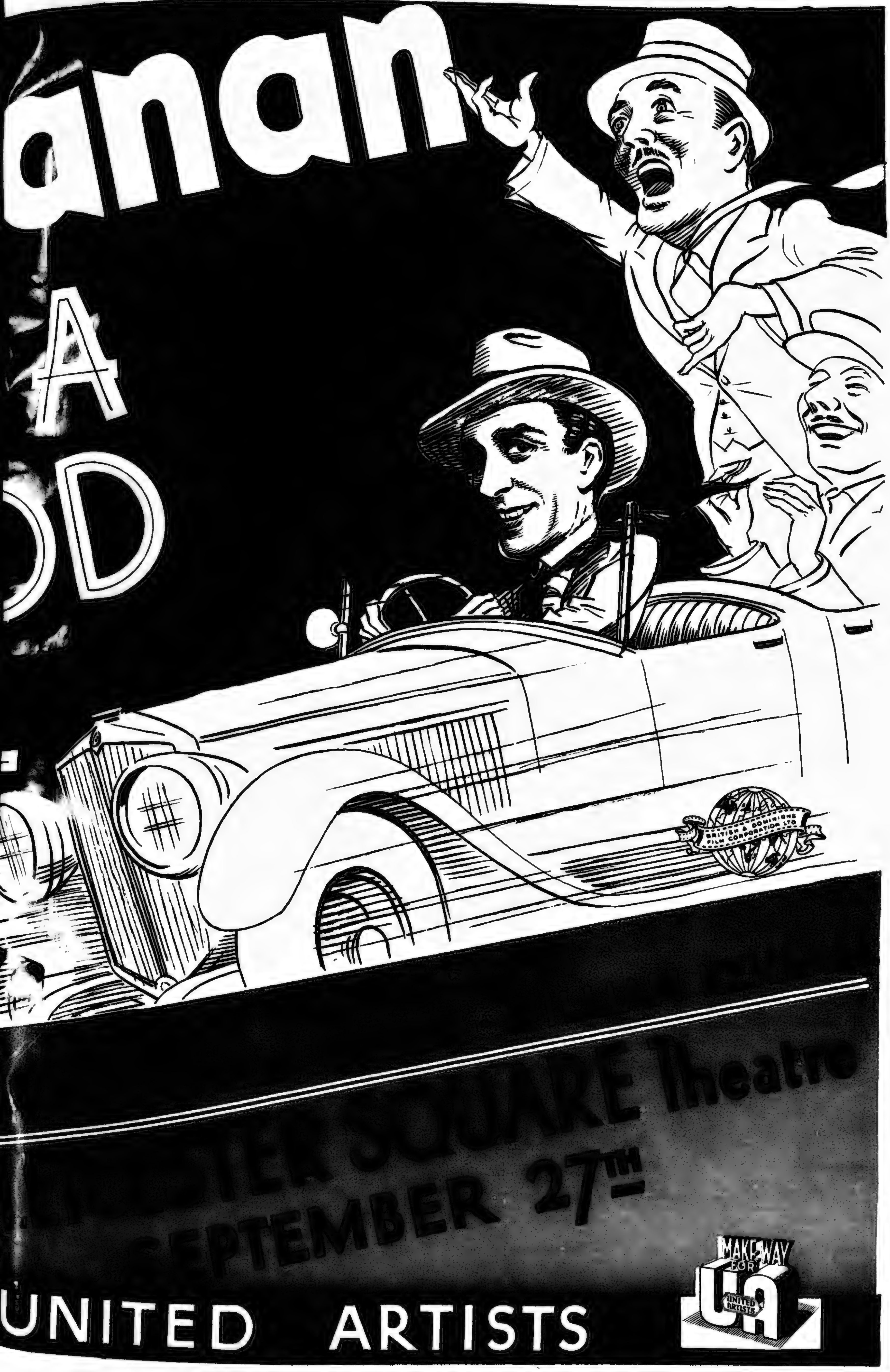
Jack Buch

THAT'S GOO GIR

HOW THE HEIR TO HALF A MILLION SET OUT TO WIN HIS FORTUNE.

A non-stop Laughter Raiser!

UNITED ARTISTS DISTRIBUTED BY


anan
A
OD
BRITISH & DOMINIONS FILM CORPORATION LTD
TER SQUARE Theatre
EPTEMBER 27TH
UNITED ARTISTS
MAKE WAY FOR UA
UNITED ARTISTS

Greater Equity Pictures

All the solid Box-Office Essentials . . . . . Stars . . . Good Stories . . . Good Titles . . . Mystery . . Romance . . Thrills . .

EDWINA BOOTH and DUNCAN RENALDO

Co-Stars of "TRADER HORN"

IN

HER LOVER'S BROTHER

This picture served to bring about a reunion on the screen of Edwina Booth and Duncan Renaldo, who have not been teamed up in a picture since their co-featured roles, in that famous yarn "Trader Horn." We don't doubt that everyone has been wondering concerning the whereabouts of that vision of loveliness, Miss Booth. The facts of the matter are that she has been ill for a long time following an attack of a particularly virulent fever which she contracted during the filming of that saga of Africa as related by the venerable Mr. Horn. It is only recently that Miss Booth achieved normal health.

Directed by.................WALLACE W. FOX
Story by.................REX LLOYD LEASE
Photographed by.................ERNEST MILLER
Produced by.................MAYFAIR PICTURE CORP.

Length 5800 ft. Certificate "U."

BUILT FOR THE BOX-OFFICE WITH STARS AND TITLE TO PULL THEM IN

THE PICTURE THAT HAS BEATEN THE WEATHER

"TAMING THE JUNGLE"

The Greatest Animal Show on Earth

Booked for 5 weeks. Retained for a further 4 weeks making 9 weeks Record Breaking Business at the Novelty Theatre, Blackpool.

Discriminating patrons looking for entertainment in the hottest Summer for half a century packed the theatre every day, you can do the same. Played the largest theatre in the world, ROXY RADIO CITY, NEW YORK. THE MOST FASCINATING FILM OF WILD ANIMALS EVER PRODUCED.

BOOK NOW. THE GREAT MYSTERY DETECTIVE THRILLER.

"WHO KILLED HARVEY FORBES?"

Featuring

LLOYD WHITLOCK : DORIS HILL
GLENN TRYON : VERA REYNOLDS

A PERFECT MYSTERY PICTURE FROM EVERY ANGLE

There's no Question about the Box-Office Value of this one.

WHERE TO BOOK GREATER EQUITY PICTURES

Glasgow—
HORACE S. COXALL,
182, Trongate, Glasgow, C.1
Telephone Bell 1077 Telegrams Films Glasgow

Cardiff—
PHOENIX FILM SERVICE Ltd.,
23, Charles Street, Cardiff, South Wales.
Telephone Cardiff 1024 Telegrams Green 1024 Cardiff

Birmingham—
SOVEREIGN EXCLUSIVES,
97, John Bright Street, Birmingham.
Phone Midland 601 Grams Sovereign, Birmingham

Newcastle-on-Tyne—
HIGH LEVEL FILM SERVICE Ltd.,
11, Bath Lane, Newcastle-on-Tyne.
Telephone Newcastle 27827

Manchester—
BEN C. GIBBS, Ltd.,
15, Great Ducie Street, Manchester.
Phone Blackfriars 3062 Grams Blackfriars 3062 Manchester

Leeds—
CLIFFORD KEMP, Esq.,
Room 15, Cavendish Chambers,
The Headrow, Leeds.
Telephone Leeds 27702 Telegrams Exhibifilm

EQUITY BRITISH FILMS Ltd., 167-169 Wardour St., London, W.1
Telephone: Gerrard 2208-9 Telegrams: Highflier, Rath, London.

Cheaper Electricity for Dundee

SUNDAY CONCERT APPLICATIONS REFUSED

GRATIFYING news of the branch success in its efforts to secure lower charges for electricity was reported to the Dundee C.E.A. members when they met for the first time after the summer holidays.

Miss McIntosh, Princess (secretary) reported receipt of a letter from D. H. Bishop, Corporation electricity manager, stating that he had given consideration to the representations made to him, and the Corporation had agreed to his proposal to give a concession to kinema proprietors. The concession, Miss McIntosh continued, was that outside lighting for advertising purposes, used in the evenings, would be charged at Scale "B," which was 1½d. per unit, as compared with 3½d. per unit, charged meantime on the ordinary scale.

The Terms

The concession was subject to the following conditions:—

1. The lamps must be for advertising purposes only, in regular use, and must be wholly outside the building line.

2. They must be wired by the consumer on an entirely distinct circuit or circuits back to the main meter position, and space must be provided on the meter board for an extra meter or meters and time switches. If the demand is of sufficient magnitude the light must be balanced equally on three circuits. No addition or alteration to this circuit or circuits must be made without previous notice to and approval from the Electricity Department.

3. The electricity supply for these special circuits is not for use on any Monday, Tuesday, Wednesday, Thursday or Friday before 5.35 p.m., nor are the lamps or signs to be used in substitution for other lamps or signs used outwith the above restricted hours.

4. When making application for this rate the consumer must be prepared to enter into a special contract embodying the above conditions for a period of at least one year and subject to three months' notice.

F. Carter Linay, Majestic, remarked that the conditions were bristling with restrictions.

The **Chairman, Victor Hamilton** (Kinnaird) thought that if they could not have it on for 5.30 it was not much use to the central halls.

Charles Allison, Plaza: It would be a big benefit to me.

The **Secretary**: It is 2d. a unit less than we are paying now.

A. E. Binnall, Rialto: You will still have 65 per cent. of your opening time. What are you to call "lighting for advertising purposes."

The **Chairman**: Everything outside; it does not matter whether it is a sign or an arc lamp.

After considering the conditions carefully it was agreed that the concession was acceptable to the members and that they should take advantage of it by applying to be placed on the new scale.

Sunday Opening

The **Secretary** said that in accordance with a previous decision she had placed the question of Sunday opening on the agenda for discussion prior to the commencement of the winter session.

Charles Allison said he had received his usual batch of applications for Sunday concerts. Even were the applications granted, he said, he could assure them that no pictures would be shown.

Mr. **Plowman**, Britannia, said he had received a number of applications for Sunday concerts but these had all been refused.

A. E. Binnal stated that following the previous decision not to agree to Sunday opening he had turned down the two concerts that were usually held in the Rialto every year.

A member asked if the position of the King's (P.C.T.) was known, and **F. Carter Linay** said he understood they had received a number of applications for Sunday concerts.

The **Secretary** reminded the meeting that when the question was previously under discussion she had received a definite assurance from the P.C.T. that they were to limit the number of openings of the King's and that no films would be exhibited on Sundays.

The **Chairman** expressed the opinion that Sunday concerts would not be a success in

Dundee C.E.A. Continued

Complaints Against Local Press Criticisms

Dundee unless films were shown. That had been their experience in the past.

Adverse Press Criticism

Criticism was made of the advance criticisms of pictures that appeared in the weekly notes by "Kinomer" in the *Dundee Evening Telegraph and Post.*

Mr. **Dickson**, Broughty Ferry Picture House, stated that in these notes (which appear on Saturday's informing the public of what is to be seen at the various kinemas in Dundee and district the following week) it was stated that the film he was to show was "A Gey Dreich Affair."

The **Secretary** reported that of one picture to be shown at her theatre "Kinomer" said, "It's all right if you want a mannequin parade."

Charles Allison: My complaint is that he ignores the Palace and the Plaza entirely.

The **Secretary**: You don't lose much by not having reports like that.

F. Carter Linay: I find the public take very little notice of the criticisms that appear in the papers. I have seen some getting a bad criticism and yet that picture has done better business than one that got a good criticism.

Film Rentals

Meeting in private, the Section discussed the question of film rentals, which it was revealed that the members were all keeping to their previous decision not to agree to rentals above 40 per cent.

The consensus of opinion was that the campaign had had the desired result. The Trade was standing by the decision not to pay higher rentals, and the result was that film travellers did not now ask for the higher figures they used to demand.

COMPETITION BAN IN LIVERPOOL

North-Western Branch to Obtain Ruling from Magistrates

EXHIBITORS IN DIFFICULT POSITION

BERT MILLER,
representing the A.B.C. circuit

LIVERPOOL exhibitors are not permitted to hold competitions nor to offer inducements to patrons to visit their theatres, and, since Paramount Film Service, Ltd., organised a contest for the discovery of new film beauties, local licensees have been anxious to obtain a clear-cut ruling from the magistrates as to what competitions are permissible and what are not.

This matter was discussed at the monthly meeting of members of the North-Western C.E.A., held at Liverpool on Friday. Coun. **R. Hamilton Godfrey** presided.

The **Secretary** referred to the Paramount competition, and said that, as instructed, he wrote to the magistrates' clerk, from whom he had received a reply intimating that he had been informed by Paramount that the condition that one-half of an admission ticket should be forwarded with each candidate's entry form was advertised by the manager of a Liverpool kinema, in inadvertence.

Subsequently, the condition was withdrawn and all admission fees were refunded to those candidates who included admission tickets with their entry forms.

Uniformity of Treatment

G. Dudley West then wrote to the clerk of the justices to ask if he would indicate the line of demarcation as between what is and what is not legal with regard to competitions in kinemas. Liverpool exhibitors, he added, thought the time had arrived when some definite ruling should be given so that the halls in every police division would be treated alike.

"The regulation as to competitions in kinemas," replied **C. T. Barton**, "seems to be quite clear, and does not appear to require any further interpretation. It is designed to prevent unfair competition between one kinema and another. Whether any particular competition comes within the regulation is a question that can only be decided on the facts of the particular case."

B. Miller asked if it would not be possible to obtain either the deletion or the variation of the clause from the licences. Every time he had raised the question he had been told that this particular condition was asked for by exhibitors, and they wanted it in order to prevent the growth of competitions.

"The condition against competitions is not in the licences at all," explained **J. H. Cannon** (G.-B.). "The restriction was contained in a letter dated 1916, and was intended to suppress what at that time was a growing nuisance. Some exhibitors about that time were in the habit of giving things away to induce and persuade people to visit their theatres.

"Evidently, the exhibitors of that time thought the best procedure was to go to the magistrates and have the matter put on a definite basis. This resulted in a letter being sent out by the police to the effect that licensees must not advertise nor hold any competitions on licensed premises"

Times Change

That was something quite different from what exhibitors wanted nowadays. Opportunities arose when they might want to advertise or tie-up in conjunction with a national newspaper competition held outside Liverpool, but, under the terms of this old letter, they were precluded from doing so.

The rule was enforced by the Watch Committee simply to prevent competitions being held in kinemas. The condition did not appear in the licences that were issued to the various theatres. He saw no reason why halls should not participate in competitions held by other parties and not on kinema premises.

The **Chairman**: It would seem, according to the magistrates' clerk's letter, that if one intends to inaugurate a competition, one should first of all ascertain whether it is permissible under the present regulation to do so, or not.

B. Miller: Have the Liverpool police the power to prosecute under the letter that was issued in 1916?

Police Responsibility?

W. C. Scott commented on the responsibility that rested on the superintendents of the police in the various divisions. It seemed to him that too much was left to their individual discretion as to whether a competition did or did not come within the police restriction.

A member made the observation that he might acquire a theatre, and, not having received the letter to which reference had been made, organise a competition in ignorance. Surely that exhibitor would not be penalised for so doing. The time had arrived, however, when the position should be clarified. Consequently, the suggestion was made that legal opinion be taken as a preliminary to approaches being made to the justices.

J. Grimshaw pointed out that in the printed by-laws that were exhibited in every theatre, it was clearly stated that it was an offence to organise competitions or offer any inducements to patrons. Anything in the nature of an inducement to bring people into the theatre by way of gifts or competitions, was forbidden.

Arising from the discussion, there emerged one point on which there seemed a desire for information:—Does the condition that has been enforced for the last seventeen years apply to competitions that might, for instance, be organised by a national newspaper or by a film producer, in which the local exhibitor is merely a minor participant, the competition, itself, being organised and held away from the licensed premises?

The **Chairman** remarked that the question had rather wide scope, and in examining it, if one were inclined to answer in the negative, there would be nothing to hinder one from advertising tickets for a national sweepstake.

It was agreed that the secretary should make inquiries with a view for furnishing information on the matter at a subsequent meeting.

Posting Charges

Arising from the report of the last meeting of the General Council, the **Chairman** mentioned, in passing, that the exhibitors of Northwich, Nantwich, Sandbach and district had been dealing with the question of billposting charges. They considered 2d. per sheet to be too high.

The billposters themselves claimed that the charges were quite reasonable. The exhibitors of this area, however, thought otherwise, and for four weeks did not put out any billposting.

Then there came to hand from the billposters a letter intimating that they would accept 1½d. per sheet, provided the exhibitors did not curtail their billposting. Naturally, this was a matter for exhibitors themselves, so they would not agree to any such condition. The upshot of it all was the billposters agreed to accept 1½d. per sheet instead of 2d.

Coun. **Hamilton Godfrey** suggested that if exhibitors would get together in their own districts as had been done in this case, good would result. During the time when no posters were put out, he did not notice any falling-off in revenue.

W.E. Service

Complaint was made of the high charges that were being made for the servicing of Western Electric equipment. The **Chairman** said this matter was now receiving attention, and it was hoped relief would be quickly forthcoming. Some firms were offering to provide service for 30s. per week. If they could do it, he saw no reason why a great concern like Western Electric could not do the same.

The Wallasey Sunday

A report was submitted on the question of the Wallasey Sunday opening campaign.

Asked if there had been any reactions from the adverse vote of the electorate, **R. P. Rutherford** said that conditions in Wallasey were now quite normal. The opposition had been organised and engineered by the local Christian Council. But for this, he believed Sunday opening would have been won. Despite all the shouting by their opponents and the threat to agitate for closure of other Sunday amusements, things were going on in Wallasey just as before.

Liverpool's Charity Demand

Application is to be made to the Liverpool Justices for permission to open Liverpool kinemas on Sunday, October 29.

It is a moot point whether or not Liverpool exhibitors are entitled to claim permission to open on two Sundays, for, it may be remembered, that when an application was made in the early part of this year, the justices, in granting two dates, made stipulations as to the quota that must be handed over to charity.

The percentage was so extravagantly high that exhibitors decided not to avail themselves of the privilege to open on the date specified in March.

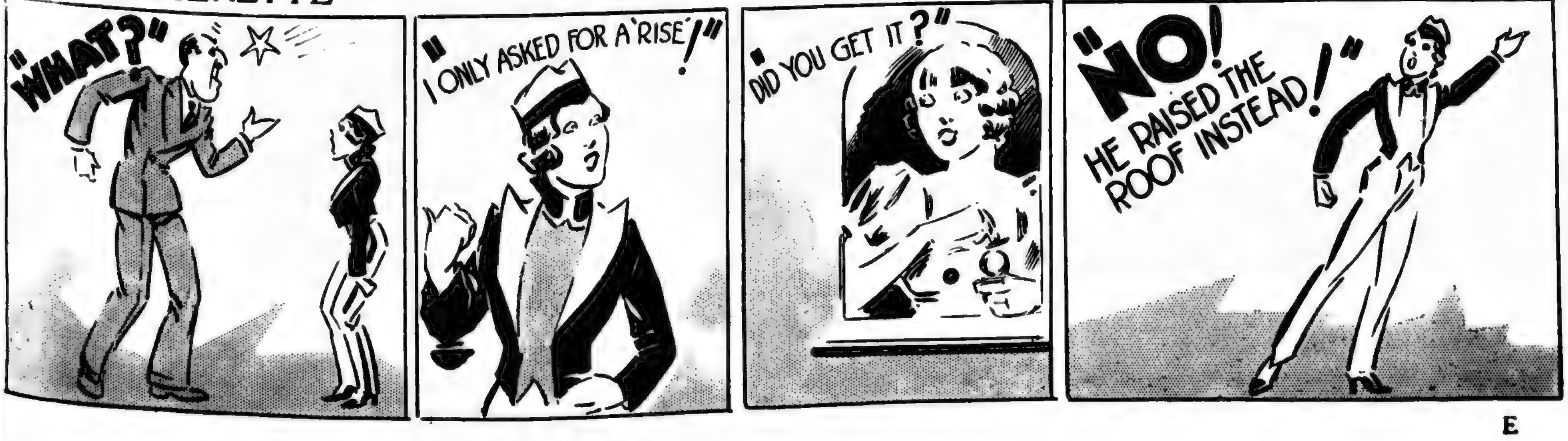
Do the magistrates take the view that as licensees did not avail themselves of the date that had been allocated, that was their loss?

Many exhibitors argued that as it was clearly the intention of the magistrates that halls should be permitted to open on two Sundays in the year, then, although the original arrangements had not been carried out, they could reasonably go to the magistrates and ask for two fresh dates.

The **Secretary** said he had been making enquiries, and he was told that the magistrates, having exercised their powers by

(Continued on next page)

OUR USHERETTE *By J. P. DAVIS*


"WHAT?"
"I ONLY ASKED FOR A 'RISE'!"
"DID YOU GET IT?"
"NO! HE RAISED THE ROOF INSTEAD!"

PORTSMOUTH TO MEET N.A.T.E. DEPUTATION

But Not to Interfere with Internal Management of Halls

NEW H.O. CONDITION CRITICISED

THERE are letters—and letters! Members of the Portsmouth Branch of the C.E.A. had two vastly different specimens submitted to them when they resumed their monthly meetings after the August holidays, on September 6. One was from the Guild of British Projectionists inviting the exhibitors to make use of their organisation.

The other, from the Portsmouth Trades Council, suggested a breach of faith with the N.A.T.E., and requested that a deputation should be received "immediately."

A Hampshire Court

Writing on behalf of the Guild of Projectionists, Jack Croucher stated that it had now extended its activities to Portsmouth and district, and was forming a local Court to work in conjunction and co-operation with the Southampton Court. He was sure they were aware of the Guild's aims.

"My object in writing this," he added, "is to extend to the C.E.A. members in the Portsmouth area a cordial invitation to make use of our organisation whenever they need projectionists for their respective theatres, or should they require assistance on any matters appertaining to projection or projectionists."

As in the case of Southampton, the letter continued, an intensive educational policy had already been inaugurated by the Guild's local Committee, and the Portsmouth projectionists were attending the lectures and demonstration films, etc., at a local theatre on Sunday afternoons, in order to improve their craft knowledge.

"This, you will agree," Mr. Croucher commented, "is to the benefit of the exhibitor also, and for this reason I trust you will give the Guild your support, in the furtherance of its activities, in the interest of good projection at the kinema by qualified men, who realise their responsibilities to their employers and the public, and act accordingly."

The Chairman (Coun. **F. J. Spickernell**) remarked that they had already decided to recognise the Guild, which was quite a helpful body.

The Trades Council Approach

The letter from the Portsmouth Trades Council was written by its Secretary, Coun. W. I. Noel, who stated that they had received a communication from T. O'Brien, the General Secretary of the N.A.T.E., that the Association had deemed it advisable that a Joint Committee of the two organisations should not be set up. "The Portsmouth Trades Council," he added, "regret that such a reply had been forwarded to the N.A.T.E. as it is obvious that a breach of faith has occurred and a violation of the principle involved. I am directed to invite your organisation to reconsider the matter with a view to altering their decision, not only in their own interests, but in the interests of the Industry locally and the employees of the C.E.A."

Mr. **Daniels** said he wrote acknowledging this letter.

In reply, Coun. **Noel** stated that this letter had been read to the Trades Council and the date of the branch's next meeting noted. "I am to request," he added, "that your organisation meet a deputation of three from the Trades Council immediately."

The **Chairman** observed that they had said before that they would be quite prepared to receive a deputation from the Trades Council or the N.A.T.E. at any time. That still held good, and, if the Trades Council or the N.A.T.E. had any grievances to bring forward or any statement to make, they were quite willing to receive them at a full meeting of the branch.

J. W. **Mills**: At the same time, we must not forget to let them know that it is against our constitution as a branch to interfere with internal management at all.

The **Secretary** was instructed to inform the Trades Council that the branch was quite prepared to receive a deputation.

The Under 16 Problem

The Watch Committee had invited the branch to send a deputation to place before them the views of the exhibitors with regard to the adoption of the new model regulations of the Home Office with regard to the admission of children and "A" films. Owing to the holiday period and members being away, it was reported that the meeting had not yet taken place, but it had not been dropped.

Capt. E. A. **Barry** asked for the opinions of other members with regard to the model conditions. Some, he said, he was entirely in favour of. One was that a category board should be placed in the main entrance of every kinema, and with that he entirely agreed.

There was, however, another proposed new condition that no children under 16 were to be admitted or allowed to remain in the kinema unaccompanied by an adult when "A" films were being shown. The onus rested on the proprietor. If a child under 16 was found in the kinema and there was no adult with him, the exhibitor was liable to be prosecuted

C. **Phillips**: That would mean that no child under 16 could come in on his own.

The **Chairman** remarked that, if a child went in with an adult, he would have to come out with that adult; he could not be left behind. He believed that condition would make the working of a kinema almost impossible.

The **Secretary**: Another regulation is that your posters must show whether they are "A" or "U" films.

Capt. **Barry** added that that also applied to every insert and advertisement.

Coun. **Spickernell** said they had got enough regulations already. "In fact," he added, "you will have to be a lawyer to be a manager one of these days." The fewer the conditions imposed, the better After all, the Portsmouth kinemas were run in a very decent manner, and he thought the Watch Committee would be prepared to meet them in a reasonable way.

A Horror Film

The General Secretary, W. R. **Fuller**, sent a circular stating that they were advised by the British Board of Film Censors that, in their opinion, "The Ghoul," rented by W. and F. Film Service, Ltd., which had been passed with an "A" certificate, came within the category of horror films. Exhibitors were, therefore, advised that when showing it they should post outside their kinemas a notice that, in the opinion of the management, the film was unsuitable for children, and that parents should not bring them to see it

Sunday Opening Obligations

In a statement concerning the Sunday opening campaign, the **Secretary** mentioned that there were two accounts which still required settlement, and that three or four exhibitors had not yet paid their full quota towards the cost of the campaign.

The **Chairman** said that some of them had done the work and delivered the goods. He looked upon the Sunday opening campaign as an epoch in the history of Portsmouth, and they accomplished something which others in the Trade in other parts of the country had not thought possible. It was up to all of them to honour their obligations. The least those who were now participating in Sunday opening could do was to put up the money.

Temporary arrangements were made by the branch for meeting the outstanding accounts.

Play the Game

Capt. **Barry** said he understood that an anonymous complaint had been received by the police that an operator had not had his day a week off, and the police had been round inspecting all the records. He could not understand the mentality of any exhibitor who acted in that manner, if the complaint was true, and he hoped that they would all adhere to their undertakings.

Licence Renewals

J. M. **Stedham** asked whether it was proposed to take any joint action as to applying for singing and music licences for Sundays when the present six days' licences came up for renewal on September 20?

The **Chairman** said he would like to have seen the application made collectively, but he thought it would be best for every exhibitor to make personal application. He hoped that they would all ask for the seven days' licence, so that they could have music and singing on Sundays without any restrictions.

A reminder was also received from the General Secretary that the Board of Trade licences were due to be renewed before October 1

Film and Advertising Costs

Arising out of the General Council minutes, reference was again made to the question of film rentals, and the **Chairman** said that, if it was left to the C.E.A., they would soon have cheap rentals, but, unfortunately for them, there was another body to consider, and they were entirely in the hands of the renters. As he had said before, film rentals would only come down to a more economic basis when the supply met the demand, and not before.

The subject of advertising costs was also down for discussion, and Capt. **Barry** referred to what had been accomplished at Bristol, where exhibitors had agreed to restrict their Press advertising to a five-shillings single-column inch, without any detriment to their halls.

It was commented that it would be difficult to arrive at an agreement in Portsmouth, but it was suggested that if a certain number of exhibitors would take the lead others would follow.

Eventually, it was decided to call special attention to the matter on the notices for the next meeting, so that the matter might be thoroughly explored.

Support was sought by the Notts. and Derby branch for the nomination of Coun. Pollard as Vice-President, but the **Chairman** pointed out that, under the rules of the Association, the vacancy would be filled by the General Council.

Nick Stuart in WANTED, which Butcher is Trade showing to-day (Thursday) at the Cambridge Theatre

North-Western C.E.A.—(cont.)

The Fight Against High Rentals

North-Western Members in Favour of Sliding Scale

specifying March 26 as one of the days of opening, were not likely to allow another date to be substituted therefor, in consequence of the exhibitors not opening on that date.

W. C. **Scott** said in the early part of this year an application was made for two Sundays, and that application was granted. If exhibitors did not open their halls on one of the specified Sundays, then he thought the magistrates would take the view that they had exercised one of the two dates given.

Members took the view that it would be a more judicious procedure for application to be made for one Sunday only. The proposed date is, as stated above, Sunday, October 29.

An application will be made to the Justices on behalf of the Liverpool members of the branch.

Rentals

J. R. **Dovener** made a statement on the work of the sub-committee that has been dealing with exorbitant film rentals. They had done a lot of useful and successful work. They had converted quite a lot of people to their views in regard to not paying more than a certain percentage for films, but they had not been able to persuade everybody that the best procedure was to sign an undertaking, as some had done.

Exhibitors with whom he had come into contact had said that to start at the top and work downwards was the wrong method, and the procedure should be to adopt a sliding scale.

Mr. Dovener added that this matter might be left over until such time that the General Council had gone further into it. Although the branch could not bind its members not to pay more than 40 per cent., many of them were actually working on that basis. They were refusing to pay the extravagant terms asked by renters, some of whom now realised the sheer futility of asking 50 per cent. for so-called "supers."

The **Chairman** pointed out that what had been accomplished by the circuits was simply due to their ability to operate on a large scale with unity and decisiveness.

W. C. **Scott** said he had always believed in sliding scales, but he was of the opinion that a minimum of 25 per cent. was a fictitious value. The figure was much too high; many films were not worth more than 10 per cent.

Local Golf

P. M. **Hanmer** mentioned that arrangements have been made for the golf competition that will take place on the Childwall golf course on September 19, commencing at 2.30 p.m. The competition was open to persons connected with the Trade on the exhibiting and renting sides. An entry of 32 for the first event of its kind was quite a satisfactory number. The entrance fee of 7s. 6d. covers the green fee and tea; 5s. is the fee for non-playing members.

Competitors will be notified as to their starting off times, and tea will be served at the club-house at 7 p.m.

A Carnival

It has been decided to hold a kinema carnival at the Grafton Rooms on Friday, October 20, from 8 p.m. to 2 a.m. According to the arrangements that have been made by the Carnival Sub-Committee, the price of tickets will be 5s. per person and 2s. 6d. for members of kinema staffs.

On the last occasion when a carnival was held, members of kinema staffs were permitted to bring one friend each. Owing to the limited accommodation of the Grafton Rooms, that condition will be withdrawn on this occasion.

Fancy dress will be optional. The M.C.s will be Messrs. Miller, Butler and Smidmore, and Mr. Beardsworth will be the chief steward.

N. Staffs Invites

The secretary stated that he had received a letter from the North Staffordshire branch with reference to a picnic of their members to Hawkstone Park on Sunday, September 17. Members of the North Staffordshire branch would be glad to see members of the North-western branch on that occasion.

B. **Miller** explained that an endeavour was being made to promote friendly feeling between the various branches—North Staffordshire, Manchester, North-western, Birmingham, etc. It was hoped that there would be a good muster at Hawkstone Park, and he trusted those Liverpool exhibitors, who could, would attend.

MUNICIPAL TALKIES IN BELFAST

No Opposition to Exhibitors

SUPER FOR GALWAY

BELFAST Corporation has decided to have its own talkies, but they will not in the least interfere with exhibitors. In the Municipal Art Gallery and Museum there is a kinema for educational purposes, at which regular shows are run weekly. Hitherto the films have been silent ones, and the Cu ing out that it would be advisable to have the theatre brought up to date for talkie educational films, the Corporation readily agreed, and the apparatus is to be converted at a cost of a little over £500.

New Galway House

Walter MacNally, the well-known exhibitor and renter, has had his plans for the new kinema he contemplates erecting in Galway passed by the local council, and he will now go ahead at once with the work of construction. He is going to spend at least £18,000 on the building alone.

The Screen is an Asset

Portstewart, one of the Northern Ireland seaside resorts, has just concluded one of its best seasons, and in its report for public reading it states that the innovation of the kinema fitted with talkies proved an attraction, and was appreciated by both visitors and residents. Jimmy Menary, who was responsible for the new venture, has every reason to feel well satisfied with the result.

The M-G-M Director

J. A. Fitzpatrick, the film producer, who is under contract, it is stated, with M-G-M, and has three times toured the world in search of pictures, is at present in Ireland taking films for travel talks and of Irish life. He is being given every help by the authorities.

◆

OLDFIELD P.H., BATH, UNDER NEW CONTROL

Continuous Performances

Commencing on Monday in this week, a transformation was effected in the arrangements of the Oldfield Park Picture House, Bath, which is now under entirely new management. Hitherto, evening performances only have been given; except on Thursdays (an early closing day) and Saturdays.

Now, continuous performances are the rule, from 1.30 to 10.30 p.m. Last week the theatre was closed to enable an entirely new Western Electric talking equipment to be installed.

"Bargain matinees," at a charge of 7d. are offered to patrons under the new management. This price will obtain up to 3 p.m.

This theatre, as we have already announced, will be controlled in future by the "Harris Cinemas," of Bristol, who already manage four other kinemas. The head of the new controlling interest is Mr. Emmanuel Harris, formerly of the Whiteladies' Kinema, Bristol.

A. E. Myers, the new manager, gained a good deal of his practical experience in the kinema world with the A.B.C. He has already been associated with his present chief at the Whiteladies Kinema, Bristol.

BIRTHDAY CELEBRATIONS

AT WOLVERHAMPTON

To celebrate its first birthday, the Gaumont Palace at Wolverhampton held a special celebration last week, culminating in the visit of Miss Joyce Kirby, the Gaumont-British "baby" star, on Friday evening. There were specialities during the week, including special prizes for the first applicants whose birthdays coincided with the days of the celebration, and a birthday cake weight-guessing competition to help the local hospital.

Manager Harry Shawcross and his staff entered heartily into the celebrations, and made it "go," and with such an attraction as "The White Sister" as the leading screen attraction, there were bumper houses all the week.

Variety turns were given nightly to supplement the films. Miss Marie Warner, well known in Birmingham as a broadcast soprano, giving songs, and Madame Rollason's pupils dancing displays.

A. Richards, on the organ, also gave special items.

FILMS IN MUNICIPAL STRONG ROOM

Kinematograph films of local interest are referred to in the annual report of the Liverpool Corporation Libraries, Museums and Arts Committee. Early this year an exhibition of films of local events from 1907 to 1932 was held in the Picton Hall. This collection of film archives is stored in a strong room at the Reference Library and is exhibited at intervals. The Commission on Education and Cultural Films, on having their attention drawn to this exhibition, hailed the movement as pioneer work of great importance.

The whole of the interior of the Triangle, Clifton, Bristol, has been redecorated in a colour scheme of orange, cream and lemon. A striking feature is the treatment of the panels on the walls of the auditorium, which have been finished in a bold design in orange, green, red and gold.

BACK OF YOUR PICTURES

The raw film used in the pictures you show may not hold any immediate interest for you. *But Screen quality does.* And back of your finest pictures is *Eastman Super Sensitive Panchromatic Negative* . . . the first, and to this day the greatest; of super-sensitive, colour-sensitive motion picture film stock.

You can always rely on

KODAK SUPER SENSITIVE PANCHROMATIC NEGATIVE

On Grey Back or Ivory Base.

KODAK LIMITED, KINGSWAY, LONDON, W.C.2

H

epburn

ORNING
LORY"

will be the privilege of
to present this
excellent art on
3 – at the
E at 8.45pm
March 5 – 1934

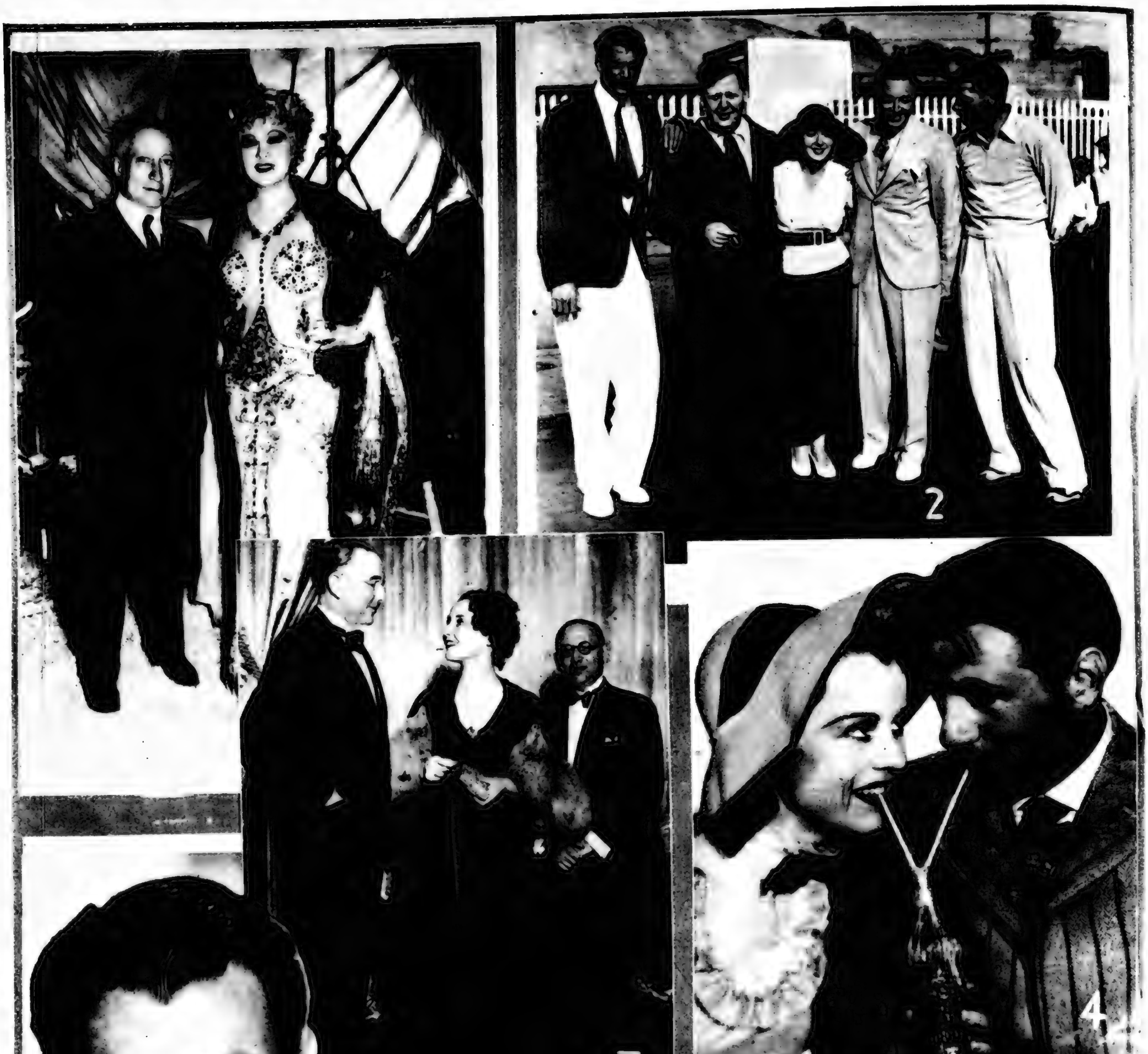
DOUGLAS FAIRBANKS, Jr.

C. AUBREY SMITH

MARY DUNCAN

ADOLPHE MENJOU

BIG PARAMOUNT PROGRAMME



On another page appears the story of the great Paramount push as related to "Kine." readers by J. C. Graham. Meanwhile here are some pictures: (1) Adolph Zukor with Mae West on the I'M NO ANGEL set; (2) a happy group: Gary Cooper, Charles Laughton, Jobyna Ralston, Jack Haley and Richard Arlen; (3) Dorothea Wieck, of CRADLE SONG, with Stuart Walker and her manager, Georg Gumpel; (4) Gary Cooper and Frances Fuller in ONE SUNDAY AFTERNOON; (5) a new study of Gary Cooper; (6) Wallace Ford in THREE-CORNERED MOON; and (7) our latest visitor, Sylvia Sidney

FIRST OF NEW BUTCHER OUTPUT

"WANTED" INTRODUCES A NEW TYPE OF HERO

WITH the Cambridge Theatre presentation this (Thursday) afternoon, at [illegible] o'clock, of the new "Screencraft" production, "Wanted!" Butcher's Film Service commences an important series of autumn Trade shows.

Arrangements are already in an advanced stage for a steady output of subjects that will more than maintain the high reputation that this sturdy independent house has held for upwards of a quarter of a century.

Few firm Trade executives are more keenly alive to the exhibitors' requirements than F. W. Baker, and the excellent variety of product selected from the world's best independent output, combined from time to time with the firm's own ventures in the production field, have yielded a first-rate crop of worth-while offerings.

A Boxer-Scientist

"Wanted!" promises to present us with a novel type of hero—a champion boxer who shuns publicity and has ambitions to become a scientist, using the ring as a means to achieve his hopes. Unintentionally involved in a series of sensational events, he finds himself a fugitive, with the bloodhounds of police and Press hot on his heels.

In this predicament he manages to ally himself to an archæological expedition which is starting for the wilds of South America, and is thus enabled to kill two birds with one stone, aiding his own ambitions and effecting his escape. On the voyage the presence of a woman brings a further complication into his life, and the young boxer-scientist finds himself embarked upon a sequence of exciting events that should offer enthralling entertainment to the picture public.

Nick Stuart seems to be a good choice for the hero, while, in the chief feminine rôle, Merna Kennedy will take one more step upon the starry career that Chaplin inaugurated for her in "The Circus."

Added to these very popular names in the cast of "Wanted!" are those of Warner Richmond, fresh from "Hell's Highway" and other thrilling dramas, Roberta Gale, and that famous screen mother, Mary Carr.

Directed by Phillip H. Whitman, under the personal supervision of Al Alt, this picture is the author's own adaptation of one of Norman Kean's most popular stories, and deals with a life of which he has had first-hand experience. Following upon the London presentation, a full rota of provincial presentations is being arranged

More Coming

Within a fortnight of this event, Butcher's will present their second autumn offering. This is "Her Splendid Folly," a highly original romance, with beautiful Lilian Bond as its feature star. Miss Bond will play a double rôle in this production, and an unusually powerful cast will include Theodore Von Eltz, Alexander Carr, Beryl Mercer and Roberta Gale.

Following upon these two attractive pictures, an announcement of more than usual importance may be looked for, and it is hoped to issue a full and final list of 1933 offerings at an early date.

◆

NEW GALLERY POLICY

"THE MASQUERADERS" TO HEAD U.A. LIST

The policy recently adopted by Arthur W. Jarratt of keeping the New Gallery in the forefront of London kinemas by the screening of outstanding pictures there, receives a further stimulation by the booking of the Ronald Colman film, "The Masquerader."

A deal has been concluded between Arthur Jarratt on behalf of Gaumont-British and Murray Silverstone, of United Artists, whereby the latest Samuel Goldwyn production has been booked for a lengthy season at the New Gallery, the commencing week of which will be towards the end of September or the beginning of October.

This booking will be a forerunner in the presentation of other outstanding United Artists pictures at the Gaumont-British West End theatres, the importance of which as a West End venue for United Artists' product is fully appreciated by Mr. Silverstone, in the same way that United Artists' pictures are equally valued by Mr. Jarratt as a token of box-office potentialities.

WARNERS BUY "U's" MELODY

Every theatre in the great Warner circuit in America is to play Universal's new musical romance, "Moonlight and Melody," following the completion of a big deal this week.

The picture has been an instantaneous success in the States, the first week of its premiere at the Rialto, New York, netting a record of over £5,000.

"GOLD DIGGERS" SMASHES RECORDS

"Gold Diggers of 1933," First National's big musical hit, continues its successful screenings in theatres throughout the United States. It is now in its tenth week on Broadway at the Hollywood Theatre, and in spite of the vicissitudes of the weather will remain there for at least another three weeks.

PARAMOUNT'S BIG LINE-UP

Powerful List of Stars in New Group

STORIES WITH OUTSTANDING ENTERTAINMENT VALUE

J. C. GRAHAM

J. C. GRAHAM, managing director of Paramount Film Service, Ltd., announces details of a new group of outstanding productions which will soon be screened for the Trade. Most of the new pictures, which include a series of eight special productions, will feature in the Paramount Third Quarter Group covering releases for March, April and May, 1934.

The list of productions contains a powerful line-up of star personalities, including such leaders in the field of public favour as Marlene Dietrich, Maurice Chevalier, Charles Laughton, the Four Marx Brothers, Mae West, Fredric March, Charles (Buddy) Rogers, Cary Grant, Charlie Ruggles, W. C. Fields, Alison Skipworth, George Barbier, Claudette Colbert, Richard Arlen, Mary Boland, Ricardo Cortez, Jack Oakie, Bing Crosby, Harry Green, Sari Maritza, Francis Fuller, Neil Hamilton, Fay Wray, Miriam Hopkins, Richard Bennett, the brilliant star of "Mädchen in Uniform"—Dorothea Wieck—embarking on her career in Paramount pictures in "Cradle Song," and Jeanne de Casilis.

A New One for Maurice

Maurice Chevalier's new film, "The Way to Love," one of the special productions in the new group, follows hot on the heels of his outstandingly successful "A Bedtime Story."

Heralded as a new and greater Chevalier romance, "The Way to Love" has as director Norman Taurog, who revealed the sympathetic, human facet of Chevalier's personality in "A Bedtime Story" and the indispensible Chevalier cachet—the daring, charmingly naughty flavour—with a bouquet of melodies that the whole country will want to hum and whistle. Ann Dvorak, it is understood, will appear in the leading rôle opposite the star.

Charles "Buddy" Rogers, James Dunn, June Knight, Lillian Roth, Cliff Edwards, Lillian Bond, Lona Andre and Robert Glecker are among the list of entertainers scheduled to appear in the big forthcoming Paramount musical "Take A Chance," which is one of the first of the list of new pictures in the group.

Vigorous Mae West

Mae West, the great new star brought to the screen in 1933, will be seen in "I'm No Angel"—another lusty, gusty story written by the star herself. "I'm No Angel" will treat the public to another vigorous blast of the vivid West personality—a personality that "She Done Him Wrong" proved to be to the public taste and left them eagerly waiting for more.

The story has a circus and New York background, with Miss West portraying the character of a hard-boiled lady lion tamer, who, according to report, actually puts her head into the lion's mouth. Wesley Ruggles, maker of "Cimarron," is the director of "I'm No Angel."

Laughton in the Jungle

"White Woman," the story of an African trading post known as "the last stop from hell," will present Charles Laughton in the most remarkable character rôles he has ever appeared in. On the brink of oblivion a band of white men—a legion of the damned—and a lone woman, all exiles from civilisation, fight the brutal tyranny of the demoniacal ruler of a jungle paradise.

Charles Laughton as "Prin," the cruel and treacherous king of the outcasts, is expected to surpass his great performances in "Devil and the Deep" and "The Sign of the Cross." Stuart Walker and Mitchell Leisen are the directors of "White Woman."

A Comedy Team

Charlie Ruggles and Mary Boland, a new comedy team, who gave audiences a taste of their quality in "The Night of June 13" and "If I Had a Million" and in "Mamma Loves Papa," will be seen together in "Tillie and Gus." Audiences demanded more of them and "Tillie and Gus" is the answer to the public's plainly expressed wish.

Mary Boland is the retired queen of a Shanghai speakeasy—always ready for a fight or a frolic, and Charlie Ruggles is the widow's friend—a trifle shy as a lawyer, but really not a bit backward—he never gives a sucker an even break.

When these two get together the battle is on, and in "Tillie and Gus" it is fast and furious fun all the way.

Lubitsch-Coward Partners

Ernst Lubitsch will bring to the screen his brilliant film version of "Design for Living," the sensationally successful play by Noel Coward. Press and public alike hailed "Design for Living" as the smartest, most daring and most entertaining work of its gifted creator, Noel Coward, the author of "Cavalcade."

Every studio in Hollywood competed for the right to film it. But Noel Coward himself selected Paramount so that Ernst Lubitsch could produce it. By the magic touch of Lubitsch alone could the screen reflect its gay subtleties, its brilliant satire and its tense drama. "Design for Living," which deals with a remarkable modern human triangle, was adapted for the screen by Ben Hecht and is played by a brilliant cast of stars.

—And the Marx Brothers

Bert Kalmar and Harry Ruby, who wrote the dialogue for "Horse Feathers," Edward Kaufman, Nat Perrin and Arthur Sheekman prepared the screen adaptation of "Duck Soup," the Marx Brothers' new Paramount picture.

The central idea around which "Duck Soup" is built is at present being kept secret on instructions from the Marx Brothers themselves, but from particulars supplied it is known that Rufus and Firefly, dictator of Fredonia and described as the only man in the world who knew both the President's daughter and the Farmer's daughter, is played by Groucho Marx; Chicolini, secretary of war and commander of the Horse Marines in a one-horse country, is Chico Marx; Snoopy, the spy, who thought the enemy's plans were hidden in boudoirs, is Harpo Marx, whilst Zeppo Marx portrays Bob Firefly, the son of the Dictator, and head of the International Beauty Conference.

"Duck Soup" has a musical score with speciality numbers.

A New Musical

"Too Much Harmony," following the success of "College Humour" and "International House, is the most elaborate musical show to date. The stars include Bing Crosby, Jack Oakie, Skeets Gallagher and Harry Green—the last three of which appeared in "Close Harmony," one of the biggest successes among the early musical films. Sari Maritza heads the feminine contingent, who help to make "Too Much Harmony" a feast for the eye as well as for the ear.

Edward Sutherland, the comedy ace, is the director of "Too Much Harmony."

A Happy Family

"Three-Cornered Moon," a B. P. Schulberg production, is the story of the Rimplegars, an alleged happy family. As a family and as individuals the Rimplegars are amazing. As characters, they are as different and novel as anything ever presented on the screen before.

They fight, shout, love and cry, and do the utterly absurd things we all do.

Audiences will laugh at their antics, yet they are so human and real that they will blush at some of the things they do because they have probably done the same thing themselves.

"Three-Cornered Moon" has an all-star cast, including Claudette Colbert, Richard Arlen, Mary Boland, Lyda Roberti, Wallace Ford, Tom Brown, Joan Marsh and William Bakewell.

A Pirate in Love

"Big Executive" is the kind of picture that will appeal to all men and women. The action is concerned not only with the business affairs of the central character but with his love affairs as well.

He is a dynamic fellow, played by Ricardo Cortez—a buccaneer in business and a pirate in love. What goes on behind the doors of his private office, at his mountain lodge, and aboard his yacht makes swift, romantic screen entertainment. The supporting cast of "Big Executive" includes Richard Bennett, Elizabeth Young and Sharon Lynne. Erle C. Kenton directed.

Zane Grey Stories

Paramount is embarking on a new series of outdoor films based on Zane Grey's greatest novels. This type of picture, which has proved its box-office value as a sound and ever-popular form of entertainment with every type of audience, is a certain winner on account of the reputation of the brilliant adventure writer and the dependable production qualities of every one of these stories. Each one is alive with action and bristling with the combative adventurous spirit of the West. The first of the new series, which will figure in the Third Quarter Group of releases, is one of Zane Grey's most notable best-sellers, "To the Last Man."

Romance

Gary Cooper, Frances Fuller, Neil Hamilton and Fay Wray play the leading rôles in "One Sunday Afternoon," a love story with a new twist. It is the history of a man burning with hate for another who stole his sweetheart, ruined his career, and sent him to prison. Suddenly he finds his enemy in his power and coolly plans his murder. While his victim lies helpless before him, he lives again his life—youth, love, betrayal, misery. Then he is swept back to a thrilling new present—and the greatest surprise conclusion ever presented on the screen.

Stephen Roberts, who made "The Night of June 13," "Lady and Gent," and "The Story of Temple Drake," directed "One Sunday Afternoon," which is based on the play by James Hagan.

Marion Gering, maker of "Jennie Gerhardt," is the director of "Torch Singer," featuring Claudette Colbert and Ricardo Cortez. Based on a story by Grace Perkins, "Torch Singer" is the story of a fascinating woman singer with a dual personality. Enthralling thousands by her voice, her true character reveals a woman who takes everything that life offers—men, money, love—giving nothing in return.

A Social Problem

"Golden Harvest," a Charles Rogers production with an all-star cast, is a drama of the grain industry. With tremendous sweep and power, the story is told of two brothers, one a leader of the sons of the soil, the other a dominant figure of the wheat pit, where speculators ruthlessly crush the people in their frenzied grasp.

Glorious scenes of the vast wheat fields of the West, combined with stirring sequences in the council chambers of Government and finance, sweep the picture on to a sensational climax, in which the two brothers meet face to face eventually to gain a better understanding of each other's problems.

Enter Dorothea Wieck

"Cradle Song," chosen by Paramount to introduce Dorothea Wieck to the English-speaking screen, is likely to be adjudged one of the outstanding pictures of 1934.

"Cradle Song" was first produced in 1921 by Eva Le Gallienne, a play so brilliant and moving that the film rights were immediately acquired by Paramount. Many great actresses were considered for the leading rôle, but none of them were found entirely suitable for the character of the beautiful nun who was hungry for motherhood.

When "Mädchen in Uniform" flashed upon the screen, Dorothea Wieck was at once recognised as the perfect actress to play the part, and "Cradle Song" therefore became her initial Paramount starring vehicle.

"Funny Page," based on the adventures of the comic strip characters, will be a big attraction for young and old alike. The cast of the production is to include W. C. Fields, Wynne Gibson, Charlie Ruggles, Shirley Grey, Jack Oakie and Grace Bradley.

British Offerings

British productions being produced for Paramount's Third Quarter schedule include "The Flaw," "The Jewel," "The Fear Ship," and "Mixed Doubles."

"The Flaw" has a cast of British film favourites, including Henry Kendall, Eric Maturin, Phyllis Clare and Eve Gray.

The old decoy ship, "Mary B. Mitchell," which was used in the anti-submarine campaign during the war, plays a prominent part in "The Fear Ship." Cyril McLaglen, Edmund Willard, and Dorothy Bartlam are the principals in the cast.

Jeanne de Casilis, Frederick Lloyd, Molly Johnson and Cyril Raymond head the cast of "Mixed Doubles," a screen adaptation of the successful Criterion play.

A scene from THE GIRL FROM MAXIM'S, one of the spectacular productions of London Film Co. It is being distributed by United Artists

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Cross Fire (Radio)—American.	55 min. (U)	Tom Keene, Betty Furness, Edgar Kennedy.	Exhilarating Western drama, with fresh material, excellent characterisation, fast action, and a homely atmosphere.	**Capital supporting feature for the masses and youngsters.**
Dinner at Eight (M-G-M)—American.	110 min. (A)	Marie Dressler, Wallace Beery, Jean Harlow, John and Lionel Barrymore and all star cast.	Brilliant adaptation of the London-American stage success, unique entertainment which contains everything that matters. Flawless acting by outstanding cast, clever treatment and limitless exploitation angles.	**Tremendous box-office attraction. Hardly suitable for children, but adult appeal unquestionable.**
Enemies of Society (Radio)—American.	71 min. (A)	George E. Stone, Phillips Holmes, Fay Wray.	Financial drama, which turns technicalities into good popular entertainment. Neat story, excellent characterisation, and convincing atmosphere.	**Very good general booking. Harmless but unsuitable for children.**
Her Lover's Brother (Equity British)—American.	60 min. (U)	Edwina Booth, Duncan Renaldo.	Simple, transparent romantic drama, with a useful cast, and refreshing atmosphere. Action adequate, sentiments clean, and humour bright.	**Useful supporting feature for the smaller halls. Safe for juveniles.**
I Cover the Waterfront (United Artists)—American.	70 min. (A)	Claudette Colbert, Ben Lyon, Ernest Torrence.	Vigorous melodrama, dealing mainly with the smuggling of Chinese off the coast of America. Characterisation excellent, emotional, appeal strong, and thrills in plenty. Authentic atmosphere and resourceful direction.	**Excellent entertainment for the masses. Unsuitable for children and sensitive audience.**
Rusty Rides Alone (United Artists)—American.	57 min. (U)	Tim McCoy, Barbara Weeks, Rockliffe Fellowes.	A rousing Western drama, which turns the tables successfully on a conventional theme. Good characterisation, fine horsemanship, thrills and love interest.	**Good second feature fare for the masses, and children in particular.**
***This is the Life** (British Lion)—British.	78 min. (U)	Gordon Harker, Binnie Hale, Jack Barty.	Rollicking social comedy, with the co-stars in irresistible form. Good story, lively gags, resourceful direction, and first-class presentation.	**Great stuff for all classes, including the youngsters.**
Unknown Valley (U.A.-Columbia)—American.	68 min. (U)	Buck Jones, Cecilia Parker.	A popular Western with a good story of a lost gold prospector and adventures in a secluded religious colony. Good situations, romance, and vigorous characterisation by star.	**Good supporting offering for the masses, with juvenile appeal.**

* A British Picture.

REVIEWS FOR SHOWMEN

Dinner at Eight

M-G-M. American (A). Directed by George Cukor. Featuring Marie Dressler, Wallace Beery, Jean Harlow, John and Lionel Barrymore, Billie Burke, and an all-star cast. 9,897 *feet. Release date not fixed.*

THIS is a veritable screen banquet, a lavish, splendid repast, with every course, representing infinite variety, faultlessly served by a colossal cast. Many plots shoot from the main stem, but it is sufficiently strong to carry them, and each story, complete in itself and with its own particular stars, remains in perfect concord with the central theme, into which it ultimately blends with brilliant dramatic effect.

The individual acting reaches such a high level that it is difficult to differentiate, but Wallace Beery and Jean Harlow form such a devastating combination that their joint work in the picture is certain to be continued in others.

The producer, George Cukor, displays fine imagination and subtlety, and a superb sense of balance in his handling of the complicated theme, while the staging and technical work are superlative.

Unique in the annals of entertainment in every respect, this film, with its glorious array of box-office talent, is certain to sweep the country with tempestuous success.

Story.—Millicent, wife of Oliver Jordan, a shipowner, is too concerned with her own social aspirations to observe that her husband's health is ailing and that his business is in jeopardy through the depression. She arranges a dinner party for a certain evening in honour of Lord and Lady Ferncliffe, and, much against her wishes, invites, amongst others, Dan Packard, a crude, unscrupulous financier (to whom Oliver is looking for financial help), and his wife, Kitty.

Other guests invited include Carlotta Vance, a retired actress of the old school, who unwittingly reveals Jordan's unstable financial condition; Paula Jordan, who is madly in love with Larry Renault, an actor who had seen better days, and eventually seeks peace in suicide; Wayne Talbot, the family doctor, who is having an intrigue with Kitty; Ernest DeGraff, who is Paula's fiancé; and Hatty and Ed Loomis, cousins of the Jordans, who are called to fill the breach when the Ferncliffes disappoint Millicent.

Oliver's worries and the secret intrigues and thwarted desires of the guests then weave into the dramatic entertainment, which culminates in Millicent realising her folly in neglecting Oliver, and Oliver's lucky escape from Dan's plot to ruin him, brought about by Kitty, also a social aspirant, forcing Dan to resist the temptation of easy money and so help her secure a place in Society.

Acting.—Marie Dressler as Carlotta makes the human, sly, old-timer a likeable, crisp and amusing character, and is one of the film's most delightful decorations.

Wallace Beery is great as the uncouth, unscrupulous Dan, and has an excellent foil in Jean Harlow, his ravishing but hard-boiled wife; Lionel Barrymore evokes warm sympathy as Oliver; Billie Burke rises to great heights as the fussy, ambitious Millicent; John Barrymore is clever as the pathetic Larry, trying unsuccessfully to bask in the past; and Lee Tracy, Edmund Lowe, Madge Evans, Karen Morley, Louise Closser Hale, Grant Mitchell and Phillips Holmes are the most prominent of the endless string of outstanding supporting talent.

Production.—The play is essentially episodic, but such is the brilliance of the direction that it achieves fine dramatic compactness and fluid continuity.

Each department, representing strong drama, crisp comedy, tender romance, and gentle pathos, fits perfectly into the colourful design, given additional lustre by the scintillating cast. The care and selection shown in the casting of the players is amply reflected in the separate cameos, and the balancing of the talent enables the pivotal theme, the centrifugal force of which holds the many issues firmly together, always to remain in clear perspective.

The picture is a great piece of work, and the cleverness of its construction, the comprehensiveness of its entertainment, and the superb showmanship of its presentation are certain to meet with the rewards that they merit at the box-office.

Settings and Photography.—The quality of the production is impeccable, and each set admirably fits the mood of the incident to which it forms a background. Lighting and photography are excellent.

Points of Appeal.—Clever story, brilliant treatment, superlative cast, fine dramatic situations, rich humour, pathos, feminine appeal, smooth continuity of ideas, and limitless box-office angles.

This is the Life

British Lion. British (U). Directed by Albert de Courville. Featuring Gordon Harker, Binnie Hale and Jack Barty. 7,100 *feet. Release date not fixed.*

ROLLICKING social comedy, good hearty fun, which tells a lively story of a working couple's excursion into Society, their brief sojourn, and abrupt exit. The theme is not entirely new, but the methods employed by the Binnie Hale-Gordon Harker team certainly are, and the strength of the bright entertainment lies in their tireless versatility and resourcefulness.

The support is first class, the smooth development is accompanied by original and devastating gags, the intermittent music is bright, and the dialogue crisp.

This film is just the stuff to give the masses, and with its popular stars its box-office success is assured.

Story.—Sarah Tuttle, proprietress of a not too successful tea shop on the Brighton road, learns that she has been left a fortune by her uncle in Australia. She immediately leaves her business and, accompanied by her idle husband, Albert, attempts to storm the gates of Society.

They meet with fair success, but their hectic social experiences are suddenly cut short when the activities of blackmailers result in uncle's fortune being declared illegal and their money confiscated. They then return to the tea shop, which, fortunately for them, had meanwhile been bought by Bob Travers, fiancé of their niece, Edna, and completely modernised.

Acting.—Binnie Hale and Gordon Harker form an irresistible combination; they amplify every gag and juggle effectively with the witty lines. Their attempts to dance the Rumba and render a duet from "Il Trovatore" are excruciatingly funny and are alone worth the money.

Jack Barty makes an original supporting comedian, Betty Astell and Ray Milland supply the modest love interest, and Percy Parsons, Ben Weldon and Julian Royce command attention in support.

Production.—The familiar device of planting Cockneys into Society and making sport of their reaction has been shrewdly exploited by the director, Albert de Courville, and the result is rich, wholesome comedy. The theme provides a perfect vehicle for the inimitable humour of Gordon Harker and Binnie Hale, and their side-splitting partnership is a real tonic.

New gags and situations mingle with the old, and they follow through with a cunning sense of continuity which heightens the fun as the story develops. Percival Mackay and his band add to the pleasure, and Binnie Hale puts over a characteristic number at the close, bringing spirit and action to the grand finale.

Settings and Photography.—The rural interiors and exteriors are picturesque, while the exaggerations employed to illustrate the couple's initiation into Society results in hilarious contrast. Lighting and photography are very good.

Points of Appeal.—Bright story, great work by box-office stars, original gags, effective presentation, crisp lines, good support and resourceful treatment.

I Cover the Waterfront

United Artists. American (A). Directed by James Cruze. Featuring Claudette Colbert, Ben Lyon and Ernest Torrence. 6,400 *feet. Released February* 26, 1934.

VIGOROUS melodrama, a well-planned story of smuggling off the coast of San Francisco, approached from a newspaper man's angle, and based upon the concrete foundation of fact. The many threads are spun with cunning hands into powerful entertainment, popular romantic sentiment being deftly employed to lighten the frank and, at times, rather grim narrative.

A fine cast, including the late Ernest Torrence, whose tragic farewell performance is magnificent, does full justice to the strong dramatic situations, the atmosphere and detail are flawless, and exciting encounters with sharks enable the development to be pitted with thrills.

The subject may prove a little too hard-boiled for family audiences, but its stark virility, crisp dialogue, punch and spectacle make it an excellent attraction for the masses.

Story.—Joseph Miller, a young newspaper reporter assigned to the waterfront, scents a story in the activities of Eli Kirk, a seaman suspected of smuggling Chinese into America, and determines to secure the facts. A chance acquaintance with Julie, Kirk's daughter, enables him to get on the right track, and he soon produces damning evidence against Kirk.

Kirk is wounded in a skirmish with government agents, but succeeds in making his escape. When Julie learns that Miller is responsible for her father's plight, she turns against him, but he nevertheless pursues his quarry.

He discovers Kirk's hiding place, and Kirk shoots him. At this juncture Julie arrives, and when Kirk realises that she and Miller are in love, he brings Miller aid at the cost of his own life. Miller recovers and finds Julie waiting for him.

Acting.—Ben Lyon is easy, natural, likeable and true to type as Miller, Claudette Colbert is an attractive and delightfully feminine Julie, and Ernest Torrence is magnificent as the wily and cunning Kirk. Hobart Cavanagh, Purnell Pratt and Harry Beresford are the most prominent in support.

Production.—This picture, a vivid exemplification of the platitude, truth is stranger than fiction, is no bedtime story, murder, crime, drink and sex are depicted frankly, but what creeps into the picture is part and parcel of the vigorous dramatic theme, sheer sensationalism being skilfully avoided.

The crude but effective methods employed to smuggle Chinamen into the country—they are concealed in the bellies of sharks—are certainly original, and lead to hazardous and exciting thrills, while the smooth building up of appealing romance between the reporter and the girl has a softening effect on the grim subject.

Life on the waterfront is depicted without trimming, and its authenticity, coupled with vivid and lifelike characterisation, makes the film a living documentary drama of exceptional power and appeal.

Settings and Photography.—The waterfront detail is painstaking and convincing, many of the shots are picturesque, the interiors are appropriate, while the exciting encounter with a shark, resulting in a man losing his leg, contributes to the many thrills. Lighting and photography are effective.

Points of Appeal.—Strong, exciting story, clever and attractive cast, fine emotional appeal, good thrills, vivid atmosphere, and resourceful direction.

Her Lover's Brother

Equity-British. British (U). Directed by Wallace W. Fox. Featuring Edwina Booth and Duncan Renaldo. 5,800 *feet. Release date not fixed.*

SIMPLE romantic drama, clean in its sentiment and picturesque in presentation, featuring stars who distinguished themselves in "Trader Horn." The artlessness of the entertainment rather limits its appeal, but its character is such that it should meet with some measure of success as a supporting offering for the smaller halls.

Story.—Kenneth and Johnny, small twin sons of Captain Holbert, are separated, Johnny being kidnapped by bandits and given up for dead. Many years later, Dorothy Brandon, fiancé of Kenneth, now a young army officer, is kidnapped by outlaws, but saved from serious harm by El Zorro, a notorious bandit.

They fall in love, but El Zorro is shortly afterwards captured by Kenneth. It is then revealed that he is Kenneth's long-lost brother, and the family reunion results in Dorothy rejecting Kenneth in Johnny's favour.

Acting.—Duncan Renaldo is convincing in a dual rôle, Edwina Booth has charm and spirited character as Dorothy, and the rest of the cast, which includes Joseph Girard, Dot Farley and Manuel Paris, is adequate.

Production.—The theme is a trifle transparent, but it develops at a useful pace amidst picturesque scenery, and there is no shortage of exciting moments. Although the heroine tends to vacillate, the love interest is nevertheless strong and popular, and a full measure of humour is employed. Clean in sentiment and compact in footage, the film contains the substance of a useful supporting offering.

Settings and Photography.—The action takes place on the Mexican border, and the picturesque scenery and costumes contribute to refreshing atmosphere. Lighting and photography are good.

Points of Appeal.—Ingenuous, popular story, pleasing sentiment, smooth action, occasional thrills, and healthy environment.

Rusty Rides Alone

U.A. (Columbia). American (U). Directed by D. Ross Lederman. Featuring Tim McCoy, Barbara Weeks and Rockliffe Fellowes. 5,223 *feet. Released immediately.*

HIGH-PRESSURE Western drama, in which romance, comedy, humour, fisticuffs and a dog interest are tightly compressed. The actual theme is conventional, but the manner of its playing and the swiftness of its unfolding make it rattling good entertainment of its type. Rousing outdoor fare, safe second-feature stuff for the masses.

Story.—Bart Quillan sets out to dominate sheep ranching in his locality, and his insane ambition causes him to kidnap Tom, son of Jim Martin, a sturdy pioneer who refuses to be intimidated

Tim Burke, a friend of Martin's, arrives on the scene and determines to help Martin in his lone stand against Quillan. By playing Quillan and his big rival, Poe Powers, one against the other, he is able to restore Tom to his parents, and wipe out the Quillan menace for good. His reward is Martin's daughter, Molly.

Acting.—Tim McCoy is in good form as Tim, and his superb horsemanship and fine presence make him an ideal hero. Rockliffe Fellowes is good as Bert, Dorothy Burgess shows character as Bart's daughter, Barbara Weeks a pretty heroine, and Silver King, the dog, acquits himself with distinction.

Production.—The conventional threads of the plot are woven with lively dexterity, and the side-issues merge smoothly into the main theme. The dramatic situations are neatly turned, there is a quiet touch of pathos, an intriguing dog interest, and lively skirmishes and fisticuffs. The popular mixture is played at a high speed, resulting in sustained entertainment.

Settings and Photography.—The outdoor scenery is particularly good, the fights are well timed, while the culminating thrill, depicting the ambushing of Martin, is skilfully executed. Lighting and photography are first class.

Points of Appeal.—Popular story, fast action, fascinating dog interest, pleasing sentiment, and good fights and thrills.

Unknown Valley

U.A. (Columbia). American (U). Directed by Lambert Hillyer. Featuring Buck Jones and Cecilia Parker. 6,222 *feet. Released immediately.*

A WESTERN romance with a story of lost gold prospectors and adventures with an unknown colony of religious fanatics. The entertainment value is above the average, and the players combine well in putting over the popular riding and fighting sequences. Good supporting booking for the masses.

Story.—Joe Gordon is rescued from the desert, where he had collapsed whilst seeking his father, a gold prospector, by people from a colony of religious fanatics. They keep him closely guarded, but he makes plans to escape, together with Sheila and her brother, Shad, who also wish to get away from the harsh rule of the elders.

Joe believes that his father is dead, but from Shad he learns of a stranger who is working for two unscrupulous Elders in the valley. He follows this clue and discovers his father is alive. They are trapped. but Joe manages to escape in time to prevent Sheila's forced marriage, and they then make their way to the outer world.

Acting.—Buck Jones acts well as Joe Gordon and rides and fights with vigour. Cecilia Parker is a charming heroine, and good characterisations are given by Bret Black as Shad and Wade Boteler as an unscrupulous Elder.

Production.—The story has been convincingly told, and capable direction brings it out of the rut. The romance is well developed, and a good cast play well in a period outdoor setting.

Conventional hard riding and hand-to-hand fighting scenes are included, and ensure the picture's popular acceptance.

Settings and Photography.—Small-town, open-range and desert locations are well lighted and photographed.

Points of Appeal.—Popular story, romance, action, and outdoor atmosphere.

Cross Fire

Radio. American (U). Featuring Tom Keene, Betty Furness and Edgar Kennedy. 4,967 *feet. Released February* 5, 1934.

EXHILARATING Western drama, clean, refreshing stuff which makes a welcome deviation from the conventional, yet contains all the popular essentials. The situations are neatly contrived, the characterisation is exceedingly good, the action is fast, the romantic interest appealing, and the comedy excellent. Capital supporting feature for the masses and youngsters.

Story.—Bert King, part-owner with five likeable old townsfolk, of a gold mine, is caught thieving, but evades the penalty by planting the crime on one of his partners, Daniel Plummer. Plummer, with the help of his comrades, breaks gaol, and they level up the scores by robbing King's gold shipments.

Tom Allen, in love with Plummer's daughter, Patricia, returns from the war, and decides to help the old cronies, who have been outlawed. Once he gets to work, he soon establishes King's guilt, and with the crook out of the way peace is restored in the town, and romance follows.

Acting.—Tom Keene is an engaging and virile Tom and puts plenty of pep into his portrayal, Betty Furness is a pretty Patricia, Edgar Kennedy is great in a comedy rôle, Edward Phillips makes a good villain, and Lafe McKee, Charles K. French, Nick Cogley and Jules Cowles are an entertaining bunch of cronies.

Production.—There is a homely touch about this outdoor drama which adds to its charm and balances its unbridled virility. The strong situations are neatly punctuated with pretty sentiment, the comedy relief is really bright, and the shooting affrays are carried out on a thrilling and realistic scale.

Settings and Photography.—The small-town atmosphere is convincing in detail, the riding is slick, the fights are well timed, and a clever comedy boxing match adds to the comprehensiveness of the lively entertainment.

Points of Appeal.—Good story, resourceful treatment, interesting and amusing characterisation, action, humour and romance.

Enemies of Society

Radio. American (A). Directed by George Archainbaud. Featuring George E. Stone, Phillips Holmes and Fay Wray. 6,384 *feet. Released February* 19, 1934.

CLEVER, confident performance by George Stone in a strong topical drama which reveals the methods employed by unscrupulous share-pushers, strips them of unnecessary technicalities, and turns them into rattling good entertainment.

The story is written with skill, the supporting characterisation is vital and convincing, and the atmosphere—most of the action takes place in London—is realistic. Very good general booking, a popular and absorbing departure from the conventional.

Story.—Max Werner, a quick-witted, diminutive barber's assistant, is fired with ambition, and his lack of scruple leads him to success as a share-pusher. When things become too hot for him in New York he sails for England. On the boat he is trimmed at poker, and decides that the head of the gang, Darlington, an aristocratic Englishman, shall be his partner when he opens up in London.

He promotes a shady oil company, and attempts to make overtures to Cynthia Glennon, an heiress, engaged to Terry Van Sloan, one of his assistants. He fails, and shortly afterwards he is hounded out of England by Lord Latham, a newspaper proprietor, leaving Terry to "carry the baby." An attempt is made to extradite him, but he cleverly resides in a state in which he is immune from arrest. Cynthia, however, outwits him by enveigling him over the State line, and his arrest, conviction and imprisonment absolves Terry.

Acting.—George E. Stone represents extraordinary good type as Max and cleverly suggests the mentality of the bumptious yet sensitive little upstart.

Reginald Owen is most amusing as the fatuous, unscrupulous Darlington, Fay Wray is a ravishing Cynthia, Phillips Holmes is good as Terry, and Reginald Mason is excellent as Lord Latham. All the supporting rôles are competently filled.

Production.—The rise and fall of the "bucket shop" merchant completes an illuminating and entertaining cycle, the journey being accompanied by diverting side-issues in which romance and crisp humour play a logical part.

Careful and accurate character drawing invests the neat story with conviction, the atmosphere is always good in detail, and the dialogue contains many really bright wisecracks.

The producer has marshalled his facts in a masterly manner, and colours the sensational exposé with intriguing fiction, completing a film which has all the marks of a popular success.

Settings and Photography.—The many stages in the leading character's life are followed by good backgrounds, while lighting and photography are first class.

Points of Appeal.—Unusual, holding and intriguing story, excellent characterisation by star and support, strong situations, pleasing romance, good technical work and bright humour.

SHORTS OF THE WEEK REVIEWED

EQUITY BRITISH

WHEN THE CURTAIN COMES DOWN. American (U). One reel. Release date not fixed.—A vaudeville short, which introduces popular American radio talent, and varies the turns. The presentation is rather flat, but the entertainment should, nevertheless, please the masses.

SPANISH RHYTHMS. American (U). One reel. Release date not fixed.—This vaudeville short features an orchestra, a vocalist, and clever speciality dancers. Fair average fill-up.

FOX

ELEPHANT TRAILS. American (U). One reel. Release date not fixed.—The training of elephants and the uses to which they are put forms the interesting topic of this short. The photography is good and the commentary crisp.

PARAMOUNT

WHAT MAKES A CHAMPION? American (U). 945 *feet. Release date not fixed.*—A sporting short, which shows that only serious concentration and training can equip an athlete for championship honours, and illustrates its argument with close-ups of experts in almost every field of sport. Capital fill-up.

POP-EYE THE SAILOR. American (U). 677 *feet. Release date not fixed.*—A most ingenious Talkatoon cartoon with a nautical theme and really bright gags.

U.A. (COLUMBIA)

SAY IT ISN'T SO. American (U). Featuring Richy Craig, Jnr. 1,740 *feet. Release date not fixed.*—A clever Crazy comedy, the story of which tells of a parent who pays a film company to act in a topsy turvy manner in order to dissuade his son from entering into the production racket. The methods employed, coupled with really witty cross-talk, results in capital comedy entertainment for all classes.

SCREEN SNAPSHOTS, No. 37. *American (U).* 845 *feet. Release date not fixed.*—This novelty short reveals slips from silent epics, and the manner in which the stars, many of them still popular to-day, disported themselves, makes for interest and good fun. Very good fill-up.

UNIVERSAL

HAM AND EGG. American (U). 650 *feet. Release date not fixed.*—The antics of Oswald the Rabbit, who causes havoc in the kitchen, furnish the cartoon with a good vehicle for fun-making. Safe short feature.

STRANGE AS IT SEEMS. No. 31. *American (U).* 850 *feet. Release date not fixed.*—Into this novelty interest short is included such unusual items as the business of turtle cultivation, a pit pony which chews tobacco, and the inventors of the first heavier-than-air 'plane. The compilation is good, and the presentation effective.

ALL AT SEA. American (U). Two reels. Release date not fixed.—A vaudeville short, novel in presentation, which introduces popular American radio talent. Fair average entertainment of its type.

"DR. BULL"

Will Rogers, Marion Nixon, Louise Dresser, Ralph Morgan and Vera Allen have the leading parts in DR. BULL, which will be Trade shown by Fox in that company's private theatre to-day (Thursday), at 11 and 3

"TIGER BAY"

Anna May Wong and Henry Victor have the leading roles in TIGER BAY, which has been made by Bray Wyndham Productions at A.T.P. studios, Ealing, and will be Trade shown to-morrow, Friday, at the London Hippodrome at 3 p.m.

"KING OF THE WILD"

Columbia's hero in the second of its pictures, KING OF THE WILD, is the horse Rex. The human element is led by William Janney and Dorothy Appleby. The picture is to be Trade shown on Wednesday afternoon next at the Cambridge Theatre

WYNDHAM FILMS LTD
PRESENT

ANNA
MAY

		10.30 a.m
	[illegible]	Tuesday, Sept. 19, 11 a.m.
	[illegible]	Wed., Sept. 20, 11 a.m. prompt
CARDIFF	New Imperial Cinema	Friday, Sept. 22, 11 a.m.
LEEDS	Rialto Cinema	Tuesday, Sept. 26, 11
GLASGOW	Queen's P.H.	
SHEFFIELD	Union Street	
BIRMING		

TRADE SHOW
LONDON HIPPODROME
Friday · September 15th at 3 P.M.

ABFD [illegible]

MUSICAL FARCE FROM WEMBLEY

Leslie Henson, Frances Day, George Grossmith, Lady Tree and Stanley Holloway have made one of the season's most successful farcical musical comedies for the London Film Co. in THE GIRL FROM MAXIM'S. Alexander Korda directed

6

FILMS OF WORLD IMPORTANCE.

THIS IS THE 1933-1934
PROGRAMME OF
LONDON FILM
PRODUCTIONS

LONDON
FILM
A KORDA TOEPLITZ

LONDON FILMS
PRESENT

LESLIE HENSON
GEORGE GROSSMITH
& FRANCES DAY

IN

The Girl *from* Maxim's

DIRECTED BY
ALEXANDER KORDA

LONDON
FILM

· STORY & DIALOGUE ·
LAJOS BIRO *and* ARTHUR WIMPERIS

ROBERT DONAT
LADY TREE
BINNIE BARNES
ELSA LANCHESTER
MERLE OBERON
FRANKLIN DYALL
MILES MANDER
WENDY BARRIE
CLAUD ALLISTER
JOHN LODER
WILLIAM AUSTIN

LONDON FILM

The film that will make
screen history

LONDON FILMS
PRESENT

EDGAR WALLACE'S
Most famous character
SANDERS *of the* RIVER
IN
Kongo Raid

DIRECTED BY
ZOLTAN KORDA

LONDON
FILM

with

FLORA ROBSON

and

GEORGE GROSSMITH

DIRECTED BY

DR. PAUL CZINNER

PRODUCED BY

ALEXANDER KORDA

LONDON FILM

a comedy of
Petticoat Government

LONDON FILM
PRODUCTIONS
PRESENTS
IN CONNECTION WITH K.T. FILMS

DOUGLAS FAIRBANKS

LONDON
FILM
A KORDA TOEPLITZ

STORY BY

LAJOS BIRO & ARTHUR WIMPERIS

DIRECTED BY

ALEXANDER KORDA

A Film which will surpass
his "ROBIN HOOD"
or "THIEF OF BAGDAD"

LONDON
FILM
A KORDA-TOEPLITZ
PRODUCTION

LONDON FILM
PRODUCTIONS
PRESENTS
in connection with K.T. Films.

DOUGLAS FAIRBANKS

LONDON
FILM

DIRECTED BY

ALEXANDER KORDA

Father and Son
together for the
first time in one film.

Based on the most popular
romantic screen figure

"ZORRO".

LONDON
FILM
A. KORDA–TOEPLITZ

LONDON FILM PRODUCTIONS

are directed by

ALFRED HITCHCOCK
DR PAUL CZINNER
ZOLTAN KORDA
ALEXANDER KORDA

LONDON
FILM
KORDA TOEPLITZ

COSTUMES DESIGNED BY

JOHN ARMSTRONG

MUSICAL DIRECTION BY

KURT SCHROEDER
MUIR MATHIESON

CASTING BY

G·E·T· GROSSMITH

STILL PHOTOGRAPHY BY

TUNBRIDGE, LTD.
HAROLD SAUNDERS

The Production Manager is

DAVID CUNYNGHAME

The Publicity of
London Films is by

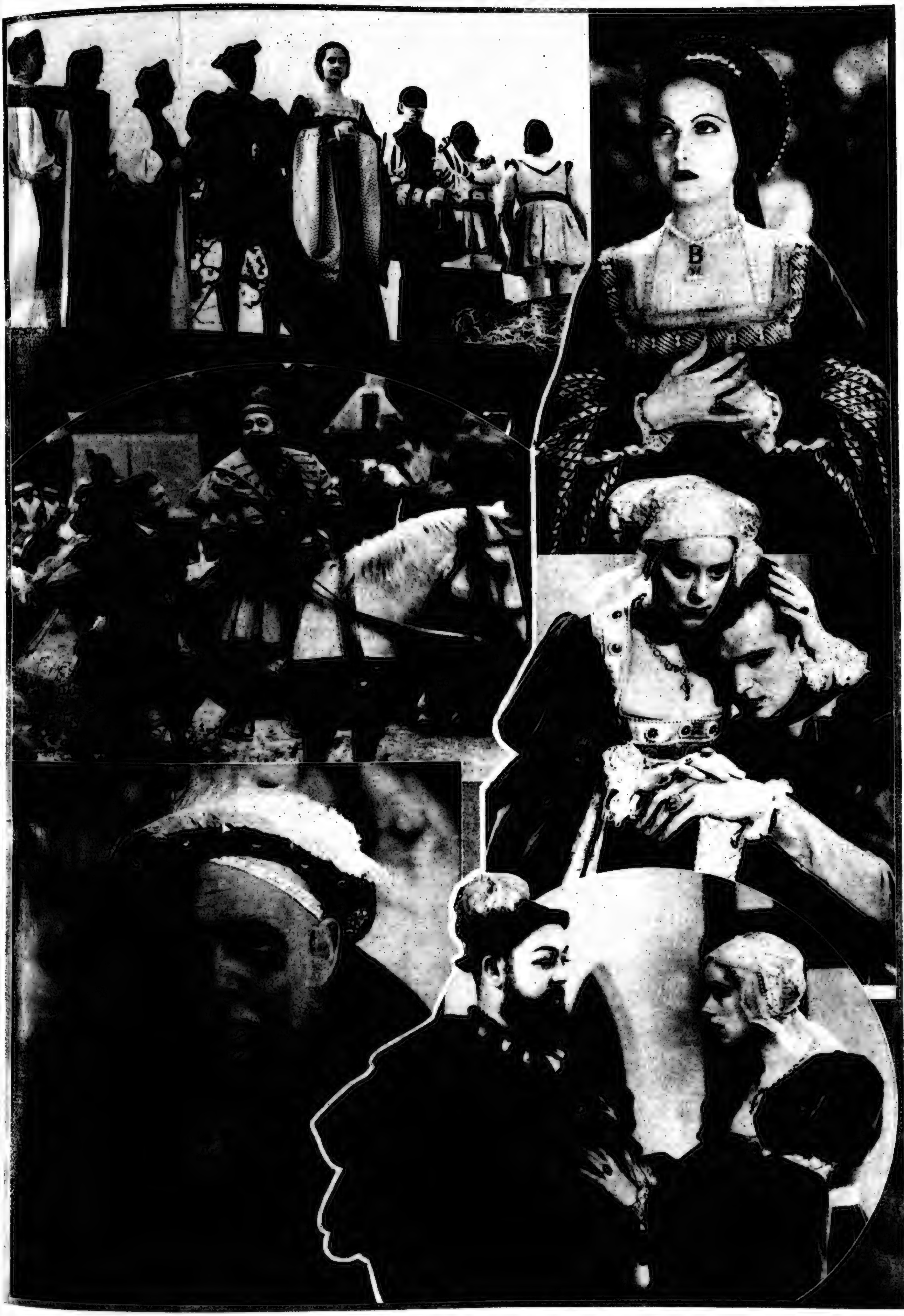
JOHN B. MYERS

LONDON
FILM
A. KORDA-TOEPLITZ

• THESE • LONDON FILMS ARE KORDA-TOEPLITZ PRODUCTIONS

LONDON
FILM

LONDON FILM COMPANY'S EPIC



THE PRIVATE LIFE OF HENRY VIII has been hailed by all who have seen it as one of the outstanding pictures of the year. Charles Laughton has the part of his life, and he is fortunate in being supported by an extremely strong cast

"PRODUCTIONS—NOT PREDICTIONS"

Radio Pictures Keynote for 1933-34 Season

"SON OF KONG" A GREATER SENSATION THAN "KING KONG"

WITH the next batch of Trade shows, Radio Pictures will complete its 1932-33 programme and close a product year which has given exhibitors such big winners as "King Kong," "This Week of Grace," "Bill of Divorcement," "Hounds of Zaroff," and "The Conquerors," to mention a few of the more outstanding Radio productions.

The year will close with the big new William Powell-Ann Harding feature, "Double Harness," revealing a new team in the Harding-Powell combination which is at once a perfect acting partnership and a big box-office attraction; a new Edgar Wallace thriller, "Before Dawn," with Stuart Erwin, Warner Oland and Dorothy Wilson; a really novel and exciting film about the lives of newsreel men, entitled "Evidence in Camera," featuring William Gargan, Frances Dee, Ralph Bellamy, Gregory Ratoff, and Jack La Rue.

Then there will be "Flying Circus," with Ralph Bellamy, Bruce Cabot and Arline Judge; "Cross Fire," a Tom Keene Western; "No Marriage Ties," a romantic comedy of an advertising man, with Richard Dix and the British star, Elizabeth Allan; "Home, Sweet Home," a big Julius Hagen production, with music on novel lines, and an extraordinary sensation, called "Enemies of Society," revealing the methods of the share-pushers, their guiles and their victims. This is expected to be one of the outstanding hits of the season, showing as it does the thinly disguised career of one of America's most notorious share-pushers who was run out of this country owing to the persistent and courageous exposures made by a famous newspaper magnate.

Some Highlights

While in the three years which now mark its existence Radio Pictures has never failed to perform what it has promised, the coming season's product (fully illustrated details of which will shortly be in the hands of every exhibitor in the shape of an elaborate volume which Radio will mail to all the theatres early in September) is put before the Trade under the slogan: "Productions—Not Predictions."

"We could," say Radio Pictures, "list, if we chose, fifty-two pictures and tell you all about them. Our plans are well laid for the year ahead. Practically every spot in the year's programme could be accounted for with plays and novels already acquired. But we won't predict, because our plans and resources are laid so as to permit us to grasp every new opportunity to produce only outstanding shows, for the simple, commonsense reason that they are the only ones that are profitable."

No fewer than twenty-three of the coming features listed by Radio are either completed, shooting, or being cast. These include many which for self-evident reasons are destined to take top rank in the coming year.

Chief among those already produced or in production are "The Son of Kong" and Louise Alcott's ever-green novel, "Little Women." The former is a continuation of the adventures of the film producer (played by Robert Armstrong), who discovered the gigantic ape in "King Kong."

Like its forerunner, which has been the biggest money-maker of this year, "The Son of Kong" is a Cooper-Schoedsack production and includes in the cast Robert Armstrong, Helen Mack, Frank Reicher and Lee Kohlmar.

S. G. NEWMAN
Managing Director, Radio Pictures, Ltd.

"The Son of Kong," in addition to even more sensational interest than its predecessor, has been treated on strong romantic and emotional lines with the injection of considerable "woman appeal." Wise exhibitors will watch for release date announcements on what will be the sensation of 1934, as it is likely to be available early next spring.

A Strong Appeal

Katharine Hepburn, who is the big star of the day, will be seen as the lead in "Little Women," supported by Joan Bennett, Paul Lukas, Eric Linden, Frances Dee and Edna May Oliver. The director is George Cukor, who made "A Bill of Divorcement." Current messages from Merian C. Cooper indicate that this picture will rank at the top of the coming year's product, from whatever source.

Another outstanding feature in which Katharine Hepburn will be seen in "Morning Glory" (working title), with Douglas Fairbanks, Jun., Adolphe Menjou and C. Aubrey Smith.

W. H. Hudson's beautiful story of romance and adventure, "Green Mansions," will form a vehicle for Dolores Del Rio and Joel McCrea. This is described as a sensationally glorious idyll of mystic beauty.

A Sinclair Lewis Classic

Irene Dunne will be seen as the heroine of Sinclair Lewis's "Ann Vickers." Considered to be the year's greatest literary achievement, "Ann Vickers" was published simultaneously in thirteen languages in sixteen countries. Irene Dunne will also be seen in "Lady Sal," the story of a singer during the champagne flavoured nights of the 'nineties.

Two big features are to be made with Francis Lederer, the idol of all women in both hemispheres. One of these is likely to be "A Man of Two Worlds," directed by John Cromwell.

It is expected that the vastly successful teaming of Ann Harding and William Powell, demonstrated by the enormous reception accorded to "Double Harness," will be continued. One of the stories so far selected for this purpose is "Beautiful."

Richard Dix's first contribution to this programme will be "The Ace of Aces" by John Monk Saunders, author of the "Dawn Patrol" and "Wings."

Ginger Rogers and Norman Foster will be seen together in "Rafter Romance," and Zazu Pitts is to be starred in "Angel Cake."

British Stories

Another great English story, "Long Lost Father," by G. B. Stern, will have the big draw of Katharine Hepburn and John Barrymore together again, and Leslie Howard will be the lead in Somerset Maugham's celebrated novel, "Of Human Bondage."

Two other famous stories by British authors are also in production: John Galsworthy's "The Apple Tree," which will be directed by Frank Tuttle, and the world famous gentleman bushranger story by E. W. Hornung, "Stingaree." In the latter Leslie Banks will play the name part opposite either Jeanette MacDonald or Irene Dunne.

Musical extravaganza, staged on a fabulous scale, with dancing choruses performing on the wings of aeroplanes will be represented by "Flying Down to Rio," in which Fred Astaire will be the big star. The music has been written by Vincent Youmans, who has "Tea for Two," "Hit the Deck" and "No, No, Nanette" to his credit.

Music and Comedy

The Wheeler and Woolsey musical features, much more elaborately produced than formerly, and reviving the glories of "Rio Rita," will be included in the output. The first bears the self-explanatory title, "Hips, Hips, Hooray!"

Dorothy Jordan and Joel McCrea are to be teamed in several productions, two of which will be "A Chance of Heaven," by Vina Delmar, author of "Bad Girl" and "Boy Meets Girl," while Bruce Cabot is to be starred in "Balloon Buster" and "Midshipman Jack."

A Desert Romance

One of the most important pictures of the year will be "The Uncrowned King," produced by Ernest B. Schoedsack, under the title of "Fugitive from Glory." This is a story for which scenes have been taken in Arabia, and it is described as a blazing tale of adventure picturing the most glamorous figure of modern times against the heroic tapestry of the desert empire where Lawrence of Arabia lived his strange adventure.

Colour

Three big features are to be made in the newly perfected Technicolor. Research has been going on for some time, and it is now claimed that at last there has been reached a perfection which actually reproduces the true colour in all its natural beauty and clarity of tints and tones, of lights and shades.

Other subjects scheduled for production include Philip MacDonald's "Patrol," which will be remembered as a big success as a silent film; "Family Man," with Clive Brook and Dorothy Wilson; "Aggie Appleby," with Charles Farrell and Helen Mack; "Wild Birds," a story of modern youth, with Dorothy Jordan and Eric Linden, and "Sweet Cheat," with Ginger Rogers and William Cagney.

"Wild Cargo," the sensational story by Frank Buck of adventure in the more remote Asian jungles, which ran as a serial in *Passing Show*, will also be one of the features of the new product.

◆

PARAMOUNT'S GALA SWIMMING NIGHT

Paramount's amateur swimming club, which has been putting in a programme of intensive preparation during the summer months, will hold their first big event open to the Film Trade at Marshall Street Baths on Tuesday evening, October 3.

Several events are open to members and clubs of the Film Industry, and entries will be accepted for the 66-yards championship (men); the 66-yards championship (ladies); relay race for teams of four—1 length each, for men and a similar event for ladies.

In addition the committee is putting on a big programme of attractions, which will include a polo match between the Otters and Penguins, and a special 100-yards special invitation race. Miss Phyllis Harding, holder of the 200 and 400 metres back stroke records, will give a display, and there will also be an exhibition of diving by the Highgate Diving Club.

All communications as regards entries and applications for seats should be made to the Hon. Secretary, G. P. Byatt, at Paramount House, 162, Wardour Street.

THE MAJESTIC OUTPUT

P.D.C. DISTRIBUTING TWELVE HAND-PICKED SUBJECTS

REGINALD SMITH, managing director of P.D.C., Ltd., and the newly-formed Triumph Film Company, Ltd., has just received details from New York of the attractive line-up of productions that Majestic has scheduled for the forthcoming season.

"Sing, Sinner, Sing," the first picture under the new schedule, has been Trade shown in London and the provinces, and has met with the approval of exhibitors in no uncertain manner. The way in which the bookings are rolling in for this Paul Lukas-Leila Hyams vehicle is, according to Mr. Smith, very gratifying.

"Curtain At Eight"—a baffling mystery drama from Octavus Roy Cohen's famous novel, "Back Stage Mystery"—was shown in London last week, and provincial Trade shows are now in full progress.

Next on the List

"The Sin of Nora Moran"—recently completed at the Majestic Studios—will follow "Curtain At Eight," and the arrival of this film is expected during the next few weeks.

To follow "The Sin of Nora Moran," Phil Goldstone—production chief of Majestic—has put "The Age of Indiscretion" into production. This is a powerful, yet authentic, exposé of the divorce racket as practised in America to-day.

"My Life," by Isadora Duncan, is another exploitation special that will appear in the Majestic programme for 1933-34.

Modern Problems

"An Entirely Different Woman" is another of the "different" Majestic pictures which will also be handled by P.D.C., Ltd., in the season to come.

First selected as screen material for Marlene Dietrich, "An Entirely Different Woman" deals with the effect of a blood transfusion on a woman who, previously, had nothing but love and respect for her husband.

"The Rosary"—the book, the play, and the song—have been a part of English life for the past two generations.

Northland Saga

"Wild Geese" as a manuscript was the winner of the $10,000 Harper prize. As a novel it was one of the best sellers for two years, read by millions.

"Husband Hunters of 1934"—here is a catchy title that will be backed with tuneful numbers, gorgeous girls, strong drama, sparkling comedy, rhythmic dancing and a plot with a kick.

A Study from Life

Lawrence Hazard's "Diary of a Bad Woman" dramatically tells the story of a woman on trial, with her own diary as the star witness against her.

"The Laughing Woman," from the well-known novel by Carlos Keith, forms another addition to the new Majestic programme. This is a fascinating character-study of a bewitching siren who uses her sex to destroy life.

"Gaily I Sin" will be taken from one of America's most widely read novels, the author of which prefers to remain anonymous. It is a vital, intimate confession by a modern girl, who has tried everything in search of happiness—but has found only laughter and tears.

This concludes the Majestic programme for 1933-34 season. Twelve pictures—each and every one designed to suit the box-office. The works of famous authors have been secured, and impressive casts will be announced in due course. Majestic has plenty of directorial ability to fall back upon—directors of past and future Majestic productions, including Howard Christy, E. Mason Hopper, Christy Cabanne and Frank Strayer.

John Stuart, Richard Cooper, Marie Ney, Sydney Fairbrother and Eliot Makeham appear in HOME, SWEET HOME, which Radio is Trade showing at the Prince Edward Theatre this Thursday, evening

Lee Tracy plays the lead in TURN BACK THE CLOCK, which is the next M-G-M attraction at the Empire. The supporting cast includes Mae Clarke, Peggy Shannon and Otto Kruger

RUGBY LICENCES

KINEMAS SEEK LONGER HOURS

FOR the first time since the Rugby Borough Council adopted Part 4 of the Public Health Amendment Act, applications were made for licences last week.

Two of the applications were on behalf of the Plaza and Regent theatres. These were for singing, dancing and music licences. In making the application, E. L. Marshall asked that the licences should be unrestricted, so that a musical performance might be given after 12 o'clock whenever necessary. At present it was only possible to present a film.

He asked further for an extension of the licence, so as to make a Sunday concert possible.

The Bench adjourned the applications in order to inspect the premises.

MAYOR ON FIRE RISKS

NEED FOR NELSON IMPROVEMENTS

At the Nelson September Licensing Sessions the Mayor of Nelson stated that in some cases slight improvements must be made in lighting and provision of fire-extinguishing apparatus at local halls, but the licensees would meet requirements in this direction. In the interests of public health attention was needed to the importance of ventilation, especially when two shows are held. All doors should be opened and as much ventilation as possible provided between programmes.

The attention of the justices had been called to a practice in some halls of placing reserved tickets on seats, which, in fact, were not reserved, particularly in respect to second performances, thus penalising patrons who would otherwise have occupied such seats. They deprecated this practice and hoped it would be discontinued.

ROYAL VISIT

PRESENTED TO OSWESTRY CORPORATION

On the occasion of a recent visit of the Princess Royal to Oswestry, when several presentations were made, Wm. C. Hill Black, proprietor of the King's Theatre and Playhouse, had a special sound film of the proceedings taken by Gaumont.

Mr. Black has now presented the film to the Corporation and has received a letter from the Town Clerk conveying the sincere thanks of the Council for the gift, and expressing the opinion that the film will be of historical value and an asset to the town's treasures.

COUNCIL STICKS TO DECISION

A recommendation that the decision of the Sheffield City Council should rescind the decision passed at the August meeting, to sell the Corporation's freehold reversionary interest in the site of the Heeley Picture Palace, was referred to at last Wednesday's meeting of the Sheffield City Council. It was stated that the Council had no authority to request the Town Clerk to defer the carrying into effect of the Council's decision.

CHANGE OF ADDRESS

Miss M. Swift, representative of Nat Levine, Mascot Pictures Corporation, announces her new office address as 56-58, Whitcomb Street, Leicester Square, W.C.2. The telephone number is Whitehall 7587. Cables are still "Swiftfilms," London.

SOUND CITY STUDIOS

Further Building Extensions Planned

Plans are being completed for further important developments at the Littleton Park, Shepperton, film studios of Sound City, Ltd.

This scheme involves the erection of another large studio on a site adjacent to those completed some months ago when Sound City first started production.

A contract for the building work has not yet been settled, but it is the intention of the company to complete arrangements so that the work can be commenced at a very early date. It is anticipated that a fully equipped studio, approaching 300 ft. in length, of steel and concrete construction, will be built.

The architect is Robert Atkinson, F.R.I.B.A., of 126, Wigmore Street, London, W.1, who planned the original lay-out of Sound City.

G.-B.'s DONCASTER KINEMA

CORPORATION REQUIRES LAND

The Chairman of the Doncaster Watch Committee and the Chief Constable have been appointed to meet representatives of the Gaumont-British Picture Corporation, Ltd., with regard to the new Gaumont Palace at Doncaster. The Corporation desire to acquire a portion of land, and have appointed J. S. Nettleton to negotiate the price.

Preliminary negotiations have rather held up the scheme, but work is to be started during the next few days, and by expediting this it is hoped to complete construction in record time. Originally it was intended that the new hall should open on Boxing Day, but this now appears improbable.

Swindon Corporation has transferred the kinematograph licence in respect of the Arcadia Palace, from the late A. N. Ewing to B. Middleton, the recently appointed supervising manager.

The Trade show of DR. BULL, which features Will Rogers and Marion Nixon, will be held at the Fox private theatre, at 11 and 3 to-day (Thursday)

Scotland's Growing Number of Kinemas

FORTHCOMING OPENINGS AND BUILDINGS NEARING COMPLETION

Arrangement for Cinema Club Events

THE new Peebles kinema, the Playhouse, is to be opened on Thursday of this week. Provost Ferguson, Peebles, will preside and Mrs. Ferguson will perform the opening.

The manager of the new house is William V. Gilligan, formerly manager of the Boulevard Cinema, Glasgow.

The Playhouse was designed by Alastair G. MacDonald, son of the Premier. It seats 800 persons.

Building Activity in Glasgow

The Toledo, at Muirend, owned by Mr. Inglis, which has been in course of construction for some time, opens to the public on Monday, October 2. Situated in a rapidly rising suburban residential area, the new house should do well.

Mr. Hamilton's new house in Sinclair Drive, Glasgow, is also rapidly taking shape, and he hopes to open round about Christmas.

The new kinema in the East End of Paisley, in the Glasgow Road, will be opened within the next two months.

This past week has seen another super-kinema mooted, and a notice board has been erected at Berryknowe Road, Cardonald, half-way between Glasgow and Paisley, intimating the site of a new kinema to accommodate 2,000. It is to be erected by a local company, the secretaries being W. H. Martin and Co., Bath Street, Glasgow, who also act as secretaries for the Kingsway and the Mecca, both Smith and Welsh houses.

Cinema Club Meeting

Last Friday the first luncheon of the Cinema Club, Glasgow, after the summer holidays, was held in Peacock's Georgic Restaurant, Glasgow.

In the absence of the president on holiday, the vice-president—Mrs. A. Robertson—presided over an attendance of 50 members. After luncheon the secretary read fifteen applications for membership, which were passed for approval.

The business discussion later included the allocation of the £40 balance from the last fancy dress ball, and an unanimous decision of the meeting to hold another Sunday cruise on a Sunday in June next.

It was intimated that a smoking concert would be held in the Bath Hotel, Glasgow, on Friday, October 13, from 8 till 12 and tickets, priced 2s. 6d., could be had from members of the executive.

The arrangements for the joint dance with Lodge Anima for December 1 were left to the executive committee.

Detailed arrangements were also given as to the autumn golf meeting, to be held at Bogside on Sunday, September 24, and it was pointed out that entrants should fill in their entry forms and return to the convenor of the Sports Committee not later than Saturday, September 16

A vote of thanks to the vice-president closed the meeting.

Cambuslang Burglary Sequel

The sequel to a burglary which took place at the Savoy P.H., Cambuslang, in May was heard at the High Court in Glasgow on Thursday, September 7, when Charles Bradley was indicted with having, while acting in concert with person or persons unknown, broke into the kinema and stole an attaché case and by means of explosives forced open a safe and stole £117 7s. 11d.

Inspector Parrott, of Scotland Yard, said that he had compared photographs of finger-prints and he was of the opinion that the prints they had found were Bradley's. Another Scotland Yard witness was of the same opinion.

The jury returned a verdict of not proven, and Bradley was discharged.

"Cavalcade" as Record-Breaker

Last week marked the third anniversary of the opening of the New Victoria, Edinburgh, and it was auspiciously celebrated by the screening of "Cavalcade" (Fox). All the records of the house, formerly held by "Whoopee," "Hell Divers," and "Here Comes the Bride," were smashed successively on the Monday, the Tuesday, the Thursday, and, finally, on the Saturday. The house seats over 2,000, and the attendances must have totalled between 8,000 and 10,000 daily.

"Cavalcade" was also shown at the New Picture House, where records were also broken. Two more Gaumont-British houses, the Rutland and St. Andrew Square, have the picture this week.

Gaumont Equipment Showroom

Showrooms for Gaumont equipment are being opened at the Gaumont-Ideal offices, 77, Mitchell Street, Glasgow. British Acoustic sound apparatus will be on view, and various other lines will be handled including kinema seating, Bush radio, neon lighting, and a section will be devoted to non-theatrical apparatus such as 16 mm. home talking sets.

A. Fielder will be in charge of the new showrooms.

Edinburgh Girl for Hollywood

Miss Gwenwllian Gill, the Edinburgh girl who has been chosen to represent Scotland at Hollywood from among those who took part in the Paramount competition, is a window-dresser in a big drapery establishment in Edinburgh. She is 18 years of age, and has had no previous experience of film or stage work.

On Thursday, Friday and Saturday of last week she appeared personally at Poole's Cinema, in the Synod Hall, and was introduced to each audience by J. R. Poole, who sponsored the competition in Edinburgh and Aberdeen.

Edinburgh Kinema Broken Into

On Wednesday morning, September 6, the Haymarket P.H., Edinburgh, was broken into and a sum of between two and three pounds in addition to a quantity of chocolates and cigarettes was stolen.

The safe, which was in the office, had not been touched.

It is believed that the thieves hid themselves in the kinema after the show on Tuesday night.

Columbia Manager in Train Smash

"Bobby" Booth, who recently came to Scotland to handle Columbia films, had a lucky escape on Friday, September 8, when the express on which he was travelling from Craigendoran to Glasgow crashed at Bowling. Mr. Booth had left Dunoon early in the morning and joined the train at Craigendoran. After the crash he ran up to the engine to help the driver and fireman. Fortunately, no one was injured, although several persons suffered from shock.

Film Stars at Lanark

Two well-known film stars met at Lanark race meeting on Friday, September 8. They were Anna May Wong and Tom Walls. Two of Mr. Walls' horses were running at the meeting.

New Bedford Sign

Alec Frutin is very proud of his new electric sign at the New Bedford, Eglinton Street, which is now in operation.

The sign is made up of neon tubes placed horizontally and sunk in troughs. The feature of the sign is that the colours change through a range of five shades, and film titles and heads of stars may be worked into the design. Installed by Messrs. Hopkins and Rogerson, the sign employs 1,200 feet of neon tubing and 43 transformers.

At night the New Bedford will be one of the most striking kinemas in the country, for in addition to the new sign, the façade is outlined in coloured neon tubes and is illuminated by seven huge floodlights.

Amateurs to Hold Festival

The Glasgow Meteor Film Producing Society plans holding a film festival. Their original intention was to hold a small competition among themselves, but they have since felt justified in issuing an invitation to all Scottish Kine. societies who care to compete. The society hopes to establish an annual festival, films shown having to be made within the previous twelve months. The adjudicator will be Mr. Victor Saville. The Meteor Society's secretary is Stanley Russell, 14, Kelvin Drive, Glasgow.

Regal's New Organist

Gerald Shaw, who succeeds Osborne Pagan as organist at the Regal Cinema, Glasgow, and who commenced there on Monday, September 11, has the distinction of having won the Macfarren Scholarship at the Royal Academy of Music at the early age of 18.

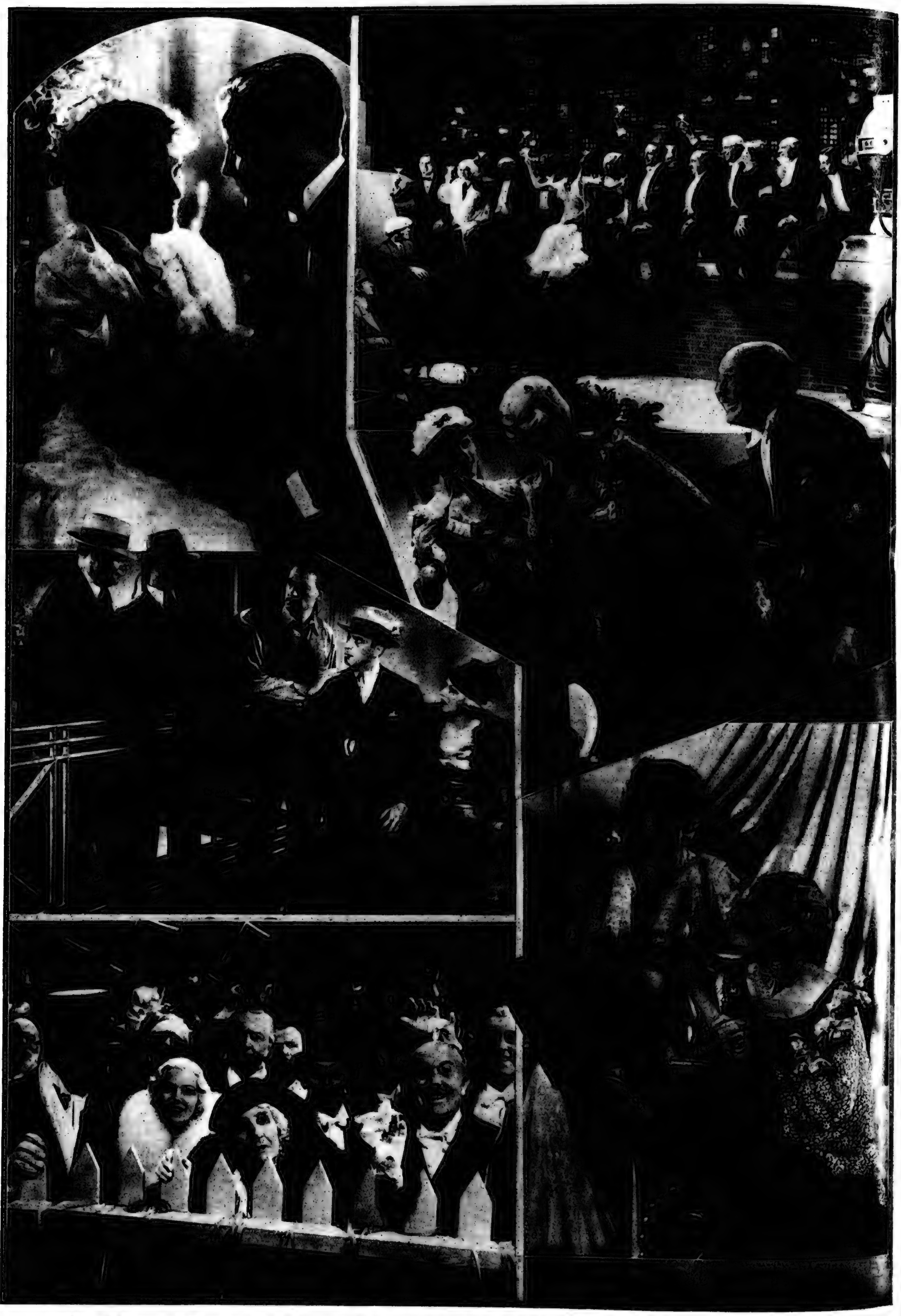
Trade Show Transposition

Paramount Pictures advise that their Glasgow Trade shows for "Her Bodyguard" and "Song of Songs" have been transposed. They will, therefore, be Trade-showing these two features on September 20 and 13 respectively.

George Guthrie, of the Regal Picture House, Stirling, last week collaborated with the Air Pageant visiting the town, and offered several free flights to the patrons of the Regal, and tickets were distributed at the performances.

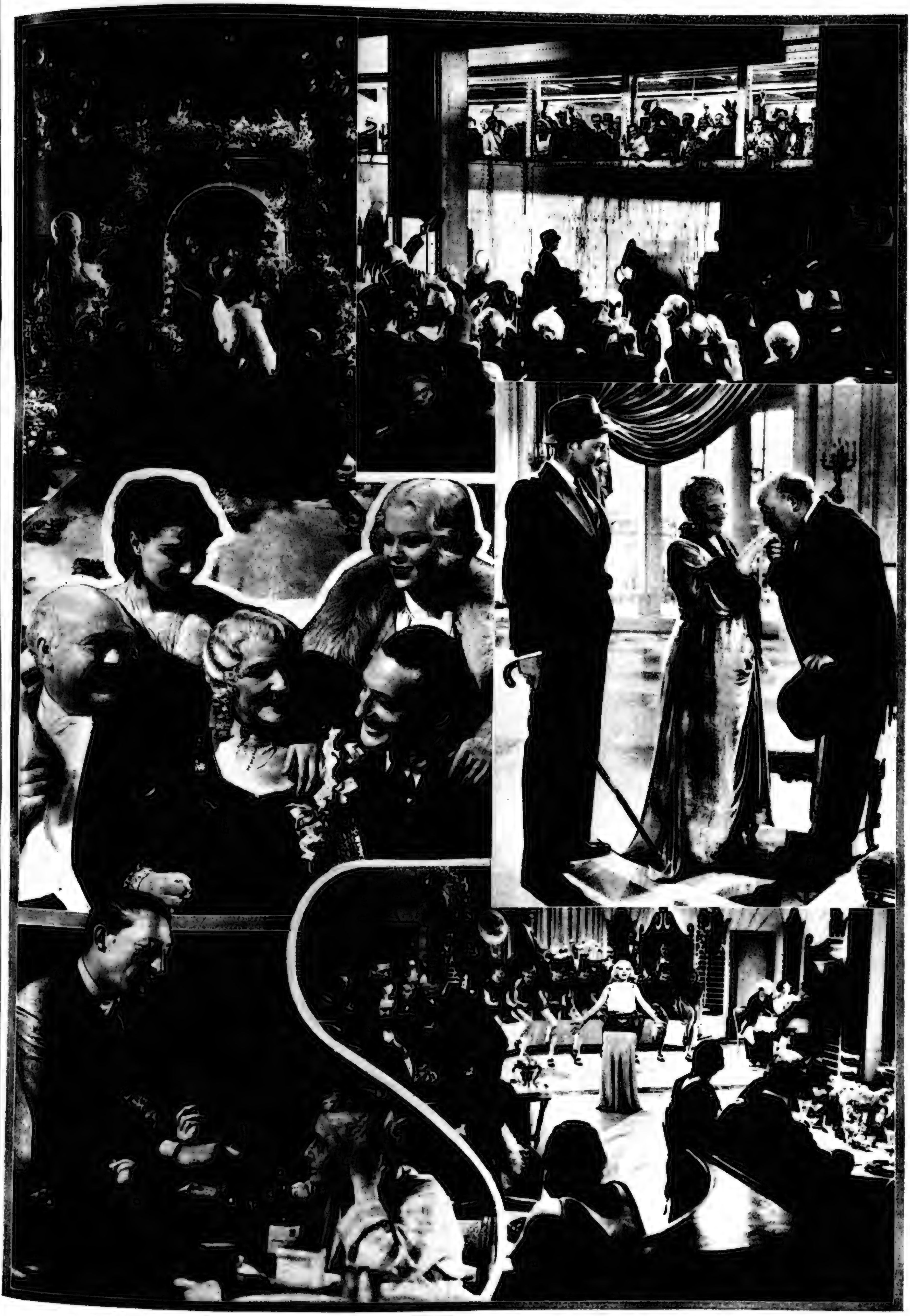
A sound film depicting life and scenery in Australia was shown at the Midland Hotel, Manchester, under the auspices of the Manchester office of the Australian Trade Publicity.

COLUMBIA MAKES A



On this and the opposite page are reproduced a selection of scenes from LADY FOR A DAY, the feature which has been chosen by our newest renting concern for its opening attraction

COURAGEOUS START



A great gala performance is being held on Tuesday evening next at the Dorchester, to which invitations have been strictly limited to the Trade. LADY FOR A DAY is a Frank Capra production

Tom Walls and Carol Goodner in JUST SMITH, a W. & F. production

F.N. Box-Office Winners

RELEASES FOR NEW SEASON

Pictures with Powerful Casts

THANKS to the important new productions on the way and scheduled for early Trade show, First National will shortly be in a position to make a number of valuable additions to its programme of releases for the forthcoming season.

Edward G. Robinson, Ruth Chatterton, Richard Barthelmess, Joe E. Brown, Warren William, Joan Blondell, and other stars who have achieved eminence at the Burbank studios are all busy on new pictures and their efforts will greatly strengthen First National's already imposing array of productions.

In the meantime, First National have from the current week onwards an excellently balanced programme of releases well suited to the popular demand.

Topical Stories

An interesting feature is the fact that many of the pictures released during the next few months offer stories with subjects of everyday interest, with a quality of topicality that instantly intrigues. Such a picture is "The Mind Reader," starring Warren William, with Constance Cummings. Released this week, the story deals with the modern fortune-telling charlatan who preys on the credulous with his fantastic promises, and blends drama with comedy, providing fast entertainment that should score widely.

Richard Barthelmess' big aerial thriller, "Central Airport," in which he has two big players in support in Sally Eilers and Tom Brown, is released September 25. Cast in the mould of his previous successes, "The Last Flight" and "The Dawn Patrol," the story presents many breath-taking sequences of stunt flying that cannot fail to provide the maximum excitement.

The following week sees the return of Joe E. Brown, who plays another athletic rôle in his inimitable style in "Elmer the Great," released October 2.

Robinson's First Comedy

"The Little Giant," which sees Edward G. Robinson in his first comedy attempt, is certain to be one of the great actor's most popular pictures, in which he proves that he is quite as well in his element in lighter vein as in the powerful dramas which have made him famous. Released on October 23, the production includes the names of Mary Astor and Helen Vinson, and was directed by that maker of box-office hits, Roy Del Ruth.

On November 6 the thriller, "Silk Express," with a powerful cast of acting talent that includes Neil Hamilton, Sheila Terry, Guy Kibbee, Dudley Digges, Arthur Byron, and Allen Jenkins, is released.

The third Ruth Chatterton starring vehicle to present her with George Brent, her husband, is released on November 20. This is "Lilly Turner," a production giving the great emotional actress a rôle similar in scope to her highly successful drama, "'Frisco Jenny." The big cast in support includes Frank McHugh, Guy Kibbee, Ruth Donnelly, and Robert Barrat.

"Gold Diggers of 1933"

One of the most important features of recent months has been the return to popularity of the musical, and in "Gold Diggers of 1933" is a box-office winner of exceptional magnitude.

With a grand star cast that offers such a wealth of talent as Warren William, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell, Guy Kibbee, Ginger Rogers, and Ned Sparkes, spectacular settings on an unprecedented scale, song hits by Harry Warren and Al Dubin, and a story that offers a load of laughter, there can be no question that "Gold Diggers of 1933" will set up new records.

Released on January 1, it stands as one of the biggest attractions offered by F.N., and its triumphant reception throughout the U.S. is likely to be repeated in full measure.

Warren William Again

After the release of Richard Barthelmess' sensational drama of post-war conditions, "Heroes for Sale," on January 15, in which he is supported by two leading ladies in Loretta Young and Aline MacMahon, there comes the ultra-modern comedy, "Good-bye Again," starring Warren William, Joan Blondell, Genevieve Tobin, Hugh Herbert, Helen Chandler, Wallace Ford, and Ruth Donelly.

TEDDINGTON'S BIG TRIO

Popular Stars in F.N. Line-up

WITH the completion this week of the latest Warner Bros.' First National production, "The Blue Army," three important pictures from the Teddington studios will shortly be available.

"The Blue Army," which has such popular names as John Stuart, Esmond Knight, and the rising Swedish star, Grethe Hansen, in leading rôles, tells a dramatic and thrilling story of the Italian Air Force, and is notable for a number of sensational flying scenes. Directed by George King, the picture stands among the most important produced at the studios this year, and is likely to make a splendid bid for popularity.

Laura La Plante's Vehicle

Laura La Plante's first British picture, "Her Imaginary Lover," is another picture of which Irving Asher, Teddington's production chief, has the highest hopes. The strong romantic and comedy situations of A. E. W. Mason's novel, "Green Stockings," on which the picture is based, is stated to make ideal screen material of the type that should find high favour. Apart from Miss La Plante, there are many stars in the picture with trans-Atlantic reputations, including Percy Marmont, Lady Tree, Emily Fitzroy, Bernard Nedell, while others of note are Olive Blakeney and Roland Culver.

"The Bermondsey Kid"

In his search for new and novel screen material Irving Asher counts himself as being particularly fortunate in securing "The Bermondsey Kid," a production based on a story by Bill Evans, boxing correspondent of the *Star*, who knows the modern ring and its people as well as any writer in the country.

"The Bermondsey Kid," however, treats its subject in an entirely new way, dealing with the fortunes of a young boxer, who, from an orphanage, succeeds in becoming champion. This rôle is played by Esmond Knight, while the leading feminine rôle is taken by Pat Paterson. Len Harvey and George Cook, two of Britain's best-known boxers, are also seen in the production.

Arrangements are in hand to bring the foregoing productions before members of the Trade at the earliest possible moment.

◆

"THIS IS THE LIFE"

PROVINCIAL TRADE SHOWS

Provincial exhibitors are now able to see the British Lion comedy winner, "This is the Life," which received such an excellent reception when shown at the Prince Edward Theatre the other night. The first screening was at the Piccadilly Theatre, Manchester, on September 12, at 11 a.m. This is followed by shows at the Forum, Birminghave, to-day (Thursday), the Scala, Liverpool, on the 15th, the Playhouse, Glasgow, and the Central, Sheffield, also on the 15th, the Rialto Leeds, on the 19th, the Stoll, Newcastle, on the 19th, the Park Hall, Cardiff, on the 20th, and the Picture House, Belfast, on the 27th.

◆

"FOR LOVE OF YOU"

WINDSOR-STERLING'S SECOND

Sterling Film Co., Ltd., announce that the title of the second Windsor-Sterling production, for which the interiors are now being taken in the B. and D. studios, Boreham Wood, is "For Love of You."

This film introduces Franco Foresta, the new tenor discovery. Arthur Riscoe, Naunton Wayne, Diana Napier, and Pearl Osgood play the other leading rôles.

Carmine Gallone is directing, Wilhelm Goldberger is the principal cameraman and R. Holmes Paul art director.

The story is set in Venice, where the technical unit and stars spent several weeks.

DAVID MANNERS IN "TORCH SINGER"

David Manners, the leading man of "Warrior's Husband," will have the romantic lead in Paramount's "Torch Singer," starring Claudette Colbert. Ricardo Cortez is also featured.

MUNICIPAL COMPETITION

SHEFFIELD CONCERTS TO CONTINUE

Despite Losses

THE Municipal concerts to which the Sheffield branch of the C.E.A. has strongly objected are to be resumed on similar lines, despite the objection of exhibitors and the heavy loss incurred on the previous series.

This decision was reached at a meeting of the Sheffield City Council on Wednesday, when questions were asked as to the loss on previous concerts and intentions for the future. It was stated that popular concerts on similar lines to those given previously would be given during the autumn and winter months, and that a committee of four had been appointed to make the necessary arrangements.

◆

SHEFFIELD C.E.A.'S CASE FOR ELECTRICITY REDUCTION

At a meeting of the Sheffield City Council on Wednesday a letter was read from Arnold R. Favell, secretary of the Sheffield branch of the C.E.A. asking that exhibitors should receive the same consideration as other large users of electricity in the revision of prices for electricity.

Ald. Blanchard said he had already seen the general manager of the Corporation Electricity Department about prices charged for power to kinemas and the complaint from exhibitors would be fully discussed at the next meeting of the Electricity Committee.

◆

KEEPING A LICENCE ALIVE

SOUTHPORT TRANSFERS

In consequence of the death of Wm. Walker, the kinematograph and music licences of the Regent Kinema, Churchtown, and the Birkdale Electric Kinema have been transferred to Harold Percy Burgess, manager of the former theatre. Mr. Walker, who died suddenly this summer, was the holder of licences at both of the kinemas, and though the Birkdale Electric Kinema is not actually open, the licence is still "alive."

At the Southport licensing court on Thursday, it was stated that when Birkdale Electric Kinema reopened, it would be necessary to make fresh application. The chairman of the bench said he took it that in the transfer of these licences all the conditions set out on the previous licences would be conveyed to the new licensee. The new manager should be informed of all the conditions of the licence.

The transfer was approved.

◆

HEREFORD FILM BAN

"MYSTERY OF THE WAX MUSEUM"

Severe criticism was passed by the Hereford magistrates during the past week, when a certificate was refused for the showing of "The Mystery of the Wax Museum," which, it was stated, they considered a very objectionable film. They also added that they would suggest to the public that anyone who respected their children's temperaments would not take them, even under their own control, to see the picture "King Kong," although they had not refused the application in regard to this film.

◆

EARLIER TRADE SHOWS

Gordon Dartnell, manager of the Liverpool branch of Radio Pictures, Ltd., calls attention to the fact that his forthcoming Trade shows will commence at 10.15 a.m., half an hour earlier than usual.

"Two features will be presented at each of the next four Trade shows," states Mr. Dartnell, "and as the theatres commence their afternoon performances about 1 p.m., it is necessary that we should start early." The dates and venues of the Trade shows referred to are: September 14, Scala; September 19, Futurist; September 20, Palais de Luxe; September 21, Scala.

Edmund Gwenn and Viola Lyell in MAROONED, the British Lion picture for Fox release, now in production at Beaconsfield

Merna Kennedy in the Butcher romance WANTED, Trade shown to-day, Thursday, at Cambridge Theatre

NEWS FROM ALL QUARTERS

Staff Outings — Charities—Welsh Show—Normanton Wedding

The staff and friends of the management of the King's Hall, Exeter, spent an enjoyable day last Sunday on their annual outing to Plymouth. Arrangements were made by Mrs. Burns, the manageress.

A redecoration scheme has just been completed at the Aylestone Cinema, Leicester.

Reseating has just been completed at the Regal Cinema, Northampton, which is under the personal supervision of J. Norfolk.

The annual outing of the staff of the Coliseum Cinema, Burslem (Stoke-on-Trent), will be held on Sunday, September 24, when Blackpool will be visited. Kenneth Pond (manager) is making the arrangements.

Among the recent contracts carried out by W. W. Turner and Co., of Birmingham, is that for 1,217 new chairs at the Empire, Cardiff.

The proprietors and manager of the Llandovery (Carm.) Cinema gave the proceeds of two successive nights' performances to the Llandovery Cottage Hospital Funds.

The Llewelyn Hall Cinema, Swansea, run by the local Y.M.C.A., which has been closed for some months, has now reopened.

The proceeds from the opening of the new Empire Cinema, Coventry, were given to the District Crippled Children's Guild.

Blackburn's Transfer

Blackburn Town Council, on September 7, approved the transfer of the licence of the Savoy Cinema from E. G. Peltel to J. H. Richardson, the new resident manager.

Mrs. Stewart, proprietress of the Empire Palace, Wombwell, on Wednesday afternoon entertained all the old folk in the district to a special performance.

At the Southport Palladium, "Cavalcade," which has attracted full capacity houses, is being retained a second week.

A meeting of the Sheffield C.E.A. was held yesterday (Wednesday), at Grand Hotel, Sheffield, and will be reported in our next issue.

Merseyside Film Institute Society intends on October 20, to show Pabst's "Don Quixote," and some shorts of general interest at the Picton Hall, Liverpool. In November, Mr. Paul Rotha, the film critic, will give a lecture.

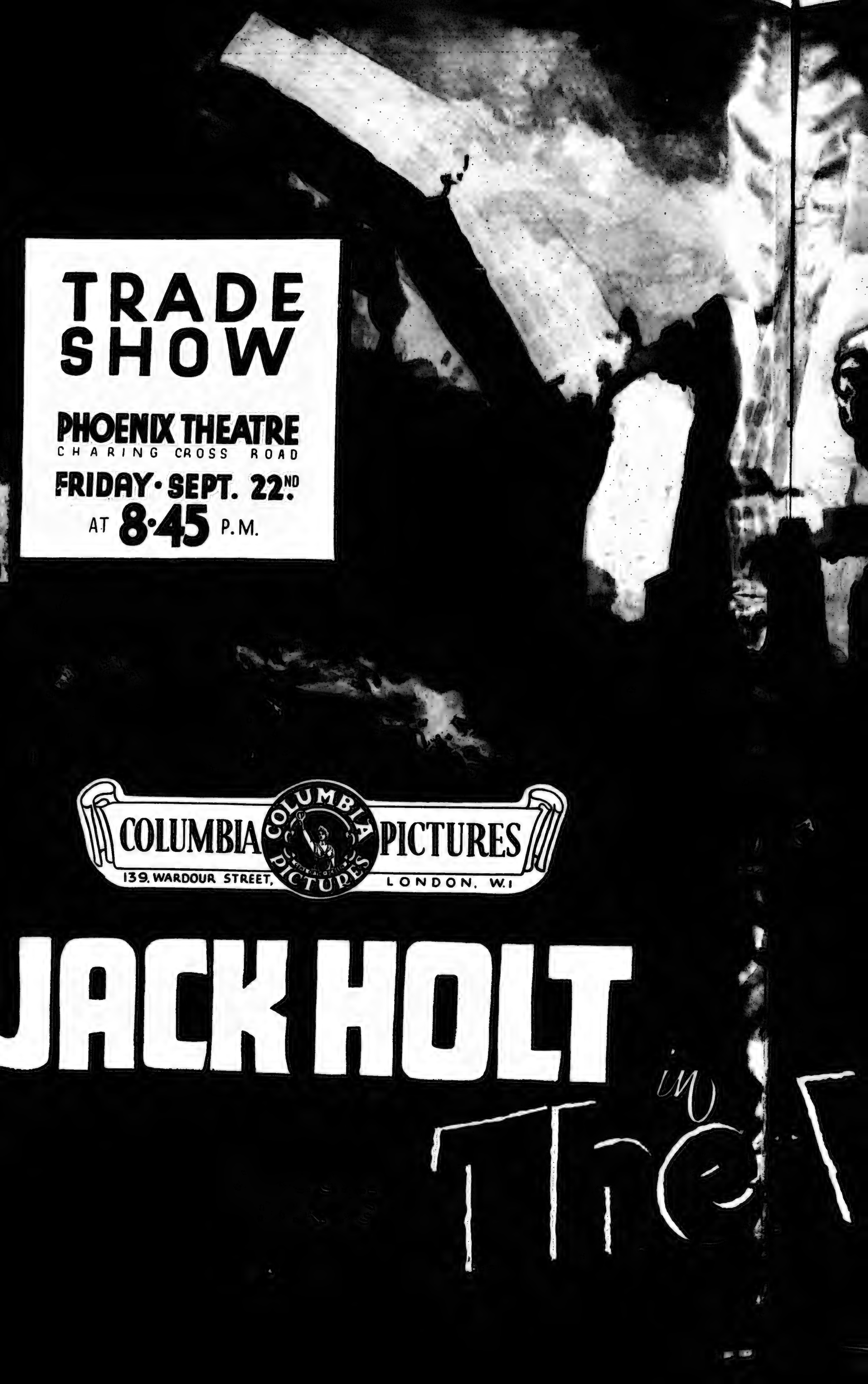
J.P.s to Have Private View

"Damaged Lives" was privately shown to the Liverpool magistrates on Monday, September 11. The film, which is sponsored by the British Social Hygiene Council, is at present being shown at the London Coliseum.

Herbert D. Wood, proprietor of the Knottingley Palace Cinema, was married at Normanton last week to Miss Elsie Marsden, of Normanton. Mr. Wood was formerly connected with the Grand, Normanton.

Film Alight at Cardiff Show

During the change-over of a reel at the New Hippodrome Kinema, Cardiff (recently reopened), on Tuesday night (September 5), a film caught fire and burnt fiercely for some minutes. Prompt action by the staff prevented the flames spreading, and none of the audience knew that anything had occurred until the manager announced the fact and asked them to leave the building, which they did in an orderly manner.



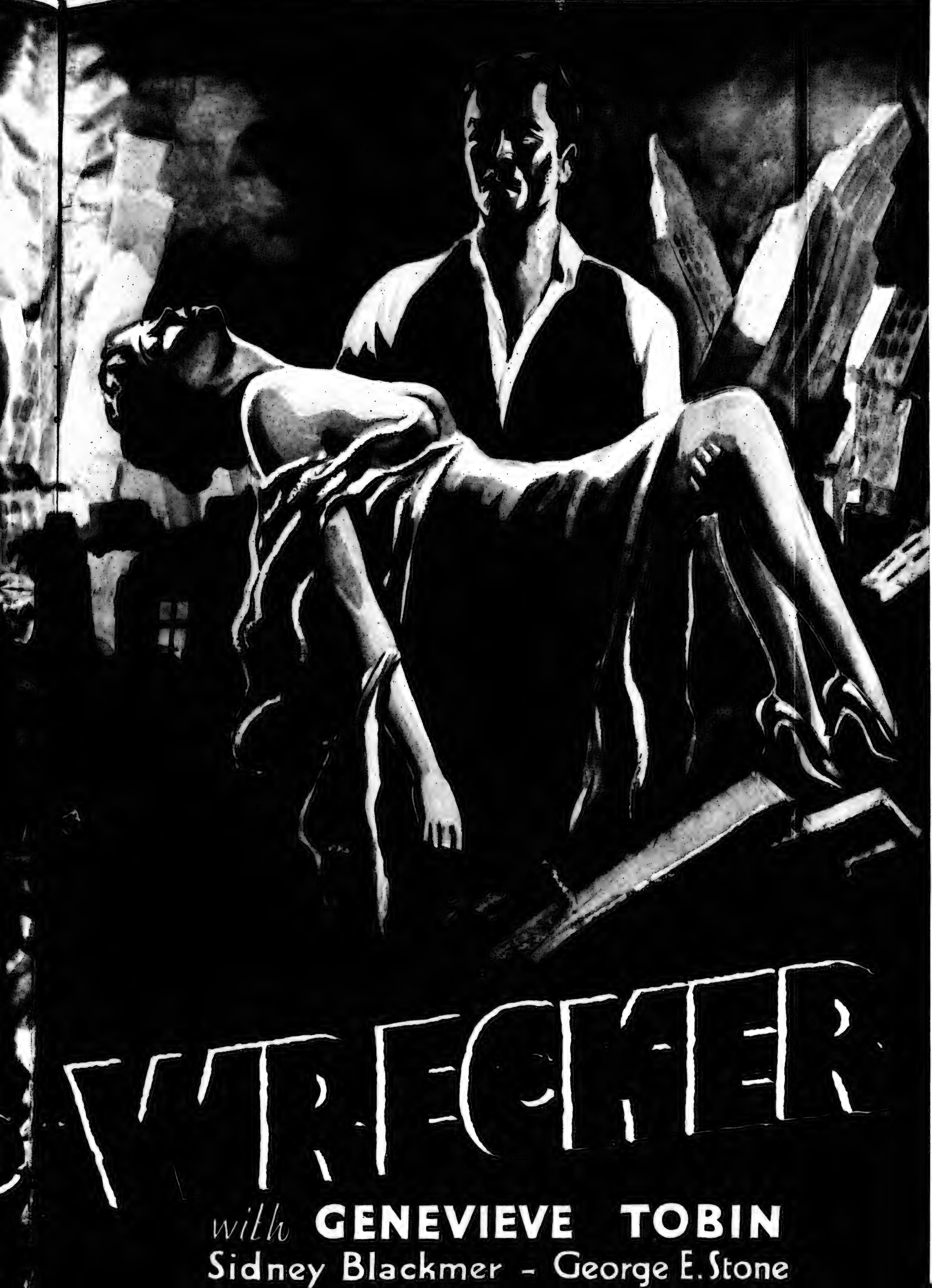
TRADE SHOW

PHOENIX THEATRE
CHARING CROSS ROAD
FRIDAY · SEPT. 22ND
AT **8·45** P.M.

COLUMBIA PICTURES
139, WARDOUR STREET, LONDON, W.1

JACK HOLT

in The


WRECKER
with GENEVIEVE TOBIN
Sidney Blackmer - George E. Stone

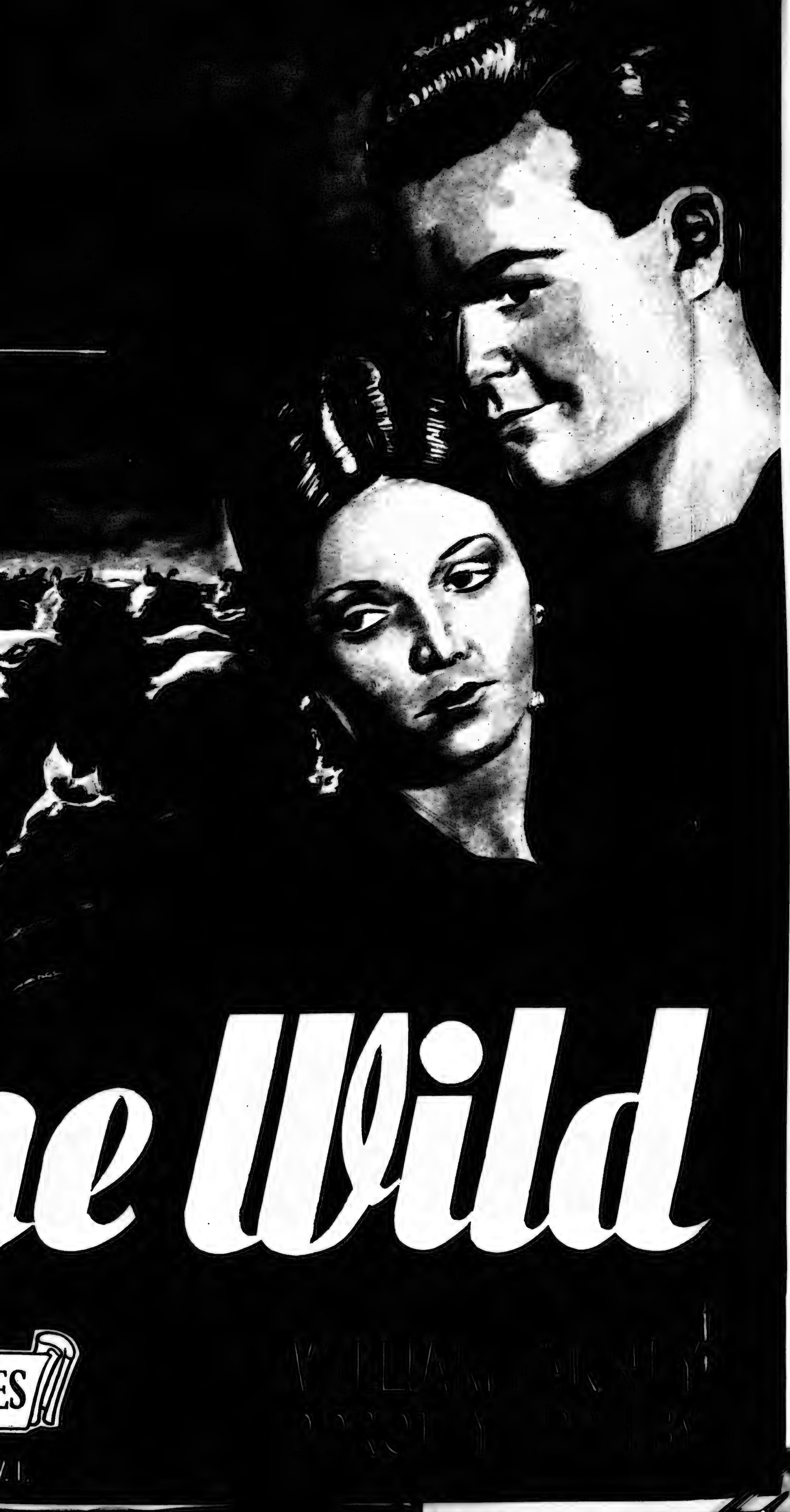
Thousands

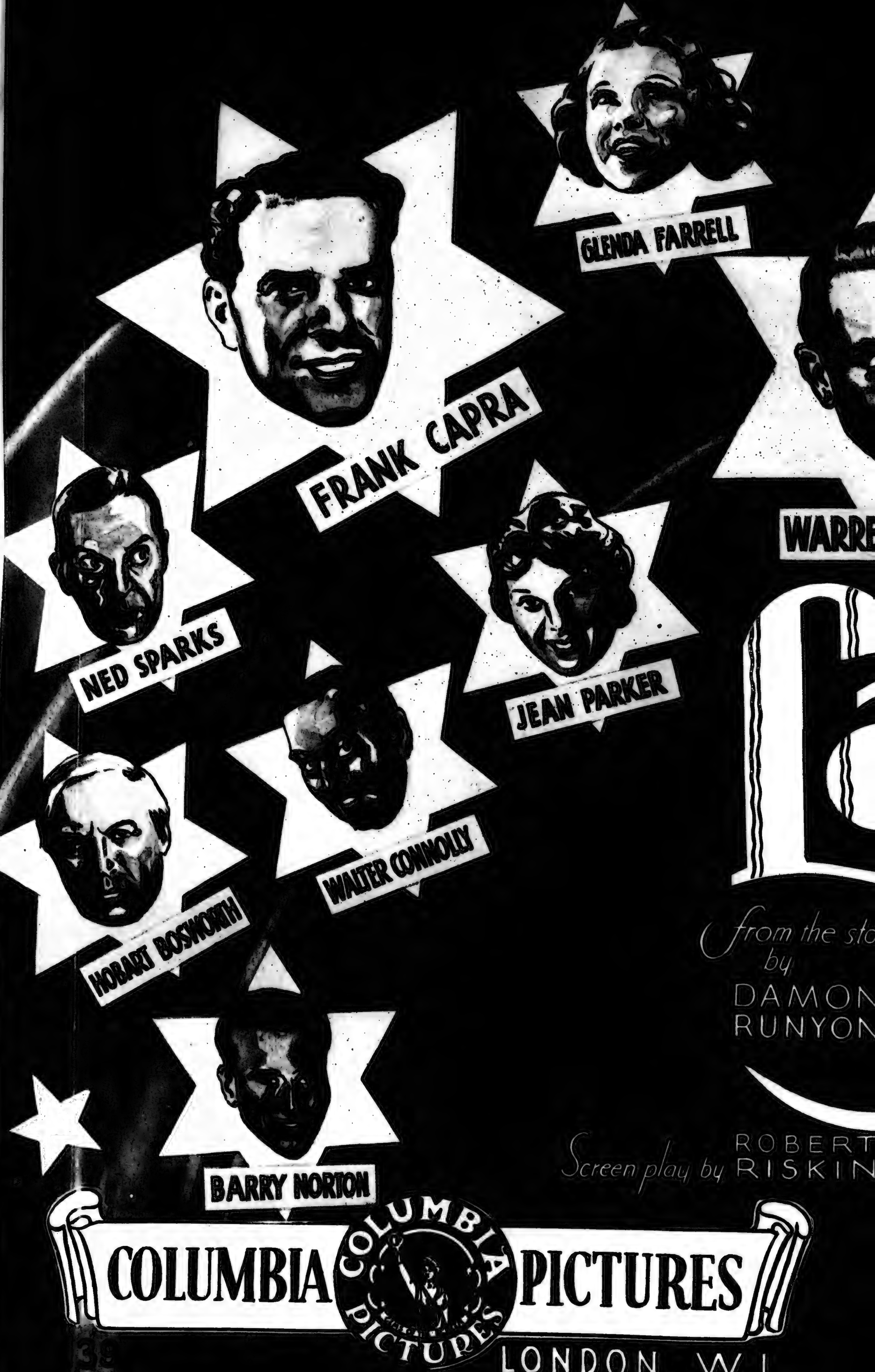
of th

wild, h

[illegible]

king of


he Wild
ES
WILLIAM



GLENDA FARRELL

FRANK CAPRA

WARRE

NED SPARKS

JEAN PARKER

WALTER CONNOLLY

HOBART BOSWORTH

BARRY NORTON

from the sto
by
DAMON
RUNYON

Screen play by ROBERT
RISKIN

COLUMBIA PICTURES

LONDON, W.1

LLIAM
MAY ROBSON
GUY KIBBEE

dy for
a Day

A FRANK CAPRA Productio

TRADE SHOW

DORCHESTER HOTEL

PARK LANE, LONDON, W.1.

TUESDAY *Evening* SEPTEMBER 19TH 1933

SELO
Ciné Service

BACKED by the vast experience and technical resources of Ilford Limited, Selo Ciné Service is fully qualified to give expert assistance on any subject relating to sensitized stock.

You are cordially invited to submit your problems and can rest assured that they will receive wholehearted attention in competent hands.

SELO
POSITIVE
STOCK

Selo Positive Stock is but one item in a complete range of sensitized material for the ciné trade.

USE SELO
IT IS THE BEST OBTAINABLE

SELO CINÉ SALES DEPARTMENT
ILFORD
LIMITED
NATIONAL HOUSE · WARDOUR ST · LONDON · W·1
PHONE: GERRARD 4125

Jack Buchanan and Garry Marsh on location in the filming of THAT'S A GOOD GIRL (B. & D.)

THE TYROL AT SHEPHERD'S BUSH

GEORGE PEARSON DIRECTING AGAIN

Islington's Aunt Sally

By P. L. MANNOCK

AT Shepherd's Bush, in a perfect replica of the Karindehutte in which the unit worked at Achensee in the Austrian Tyrol, Basil Dean is directing interiors. Lyn Harding was cast for the part of Sanger, and shots in which he figures have been taken throughout the week, culminating in those respecting the sudden death of Sanger.

An unusual happening in a studio occurred as an inevitable part of the rôle of two extras employed during the week. Two very peaceful cows in the corner of a byre were milked every day by a dairyman employed for the purpose, and various members of the unit enjoyed warm milk fresh from the cow.

The two animals were made up so that they would resemble in every detail the cows used out in the Tyrol.

"JACK AHOY"
Forde Starts Work

The new Gaumont-British comedy, "Jack Ahoy," began on Monday, under Walter Forde's direction, at Shepherd's Bush. It has an all-Navy flavour.

In China there will be wild and amazing adventures among pirates and on board a submarine.

Among the cast is a newcomer to a big part on the screen in Nancy O'Neill, also Alfred Drayton, Henry Peterson and Tamara Desni.

CORNISH SETTINGS
"Marooned" Completed

"Marooned," the latest British Lion production, has just been completed at the Beaconsfield studios. This exciting drama of the sea has been directed by Leslie Hiscott.

Edmund Gwenn, playing the rôle of a lighthouse keeper, is the star of the film, and he is supported by Viola Lyel, Iris March, Victor Garland, Wally Patch, Griffith Humphries and Hal Watters.

Back projection has been largely used for this production, scenes of the rugged Cornish coast, the famous Longships lighthouse, off Penzance, being utilised.

"Marooned" is an original story by Michael Barringer, released by Fox.

GEORGE PEARSON
Directing at Twickenham

Julius Hagen's current production for Radio is a mystery thriller, "A Shot in the Dark," which is being directed by George Pearson, with the following cast: Russell Thorndike, Dave Burnaby, O. B. Clarence, Richard Cooper, Jack Hawkins, Bromley Davenport, Margaret Yarde, Henrietta Watson, and Dorothy Boyd.

I am very glad to see Pearson once more in harness. His return to activity is long overdue.

ELVEY COMPLETING
"The Lily of Killarney"

The concluding shots of "The Lily of Killarney," which has been directed by Maurice Elvey, are now in hand, and the unit is working alternately between location and a large studio set which has been built at Twickenham by James Carter as a photographic replica of a lake-side cavern.

The cast includes Gina Malo, John Garrick, Stanley Holloway, Dennis Hoey, and Dorothy Boyd. This musical production (for A.P.D.) contains many of the best tunes from Sir Julius Benedict's opera and favourites from Moore's "Irish Melodies."

BRISSON AT WALTON
"Two Hearts in Waltz Time"

This week this unit are continuing the theatrical sequence. Additional members of the cast for this sequence are Melville Gideon and Peter Gawthorne.

Special dances have been arranged by Espinosa, and a special poster for the theatrical sequence had to be drawn, and Junge-Bateman, the well-known poster artist, has been commissioned to do this work.

During this sequence, Carl Brisson has plenty of ballroom dancing, an art in which he excels.

THE "RED ENSIGN"
Dockside Locations

The "Red Ensign" unit have gone on location to the King George V. docks. There they will shoot scenes of shipbuilding and repairing in the yard of Messrs. Harland and Wolff.

Michael Powell is directing Carol Goodner, Leslie Banks and other principals.

AT ISLINGTON
"Aunt Sally"

Tim Whelan's shooting on the new Cicely Courtneidge picture, "Aunt Sally," is progressing rapidly at Islington. As many as twenty full scenes are shot daily, and some 13,000 ft. of picture and sound negative was exposed in one day alone.

Scenes have been shot of Miss Courtneidge, who endeavours to get an audition with a night-club king, in the capacity of a chorus girl, a conjurer, a juggler, an animal impersonator, a cigarette girl and a singer.

Ivor McLaren appears as a dancing instructor and stage manager.

A big dog shares the acting honours in a scene in which he has to bark so loudly that he drowns Miss Courtneidge's attempts to sing for an audition. The dog is a Great Dane who recently appeared in "Prince of Arcadia."

Whilst this week's shooting has shown the night-club under construction, next week will show it in a more advanced stage of preparation, and will gradually progress until the final dress rehearsal and finally the grand opening night.

G.-B.'s actual studio staff—painters, plasterers, carpenters, electricians and workmen—appear as themselves.

"FEAR SHIP"
Now Finishing at Wembley

At the Asfi studio, Wembley, the J. Stevens Edwards-Asfi production, "The Fear Ship," has now reached the cutting stage. The exteriors for this sea picture took fourteen days and were taken off the Cornish coast. The high spot of the film is a fire at sea, and this turned out to be so realistic that a lifeboat was actually sent out from the Lizard!

"The Fear Ship," which is for Paramount release, was directed by J. Stevens Edwards, the cast including Edmund Willard, Cyril MacLaglen and Dorothy Bartlam. The cameramen are Eric Cross and Frank Grainger, while George Burgess is responsible for the sound, which was taken on the Asfi natural tone sound vans.

EALING ACTIVE
"The Fortunate Fool"

At the A.T.P. studios, Ealing, Norman Walker and the cast of "The Fortunate Fool" have put in a busy week on this Jack Eppel production for A.B.F.D. release.

Hugh Wakefield, Joan Wyndham, Arthur Chesney, Bobby Comber, Jack Raine, Mary Mayfren, and Cyril Smith are busy in this Dion Titheradge story, which has Thames Embankment and other London location footage.

WENDY BARRIE
"This Acting Business"

Wendy Barrie is leading lady of "This Acting Business," now shooting at Warner's riverside unit at Teddington.

The story deals with the lives and loves of theatrical folk. Hugh Williams has the leading male rôle, and others in the cast are Donald Calthrop, Violet Fairbrother and Henry Longhurst.

John Daumery is directing.

AT TEDDINGTON
Another for Laura

Irving Asher, chief of production at Warner's Teddington studios, tells me Laura La Plante will be the star of his next film.

Miss La Plante's first picture in this country, "Her Imaginary Lover," has just been completed, and the story of her second is now being prepared.

Last Tuesday shooting was commenced on George Smith's picture, "Laughter of Fools," adapted from F. E. Maltby's successful play. Under the direction of Adrian Brunel, the cast includes Eliot Makeham, Pat Paterson, Helen Ferrers, George Thirlwell, Derek De'Marney, and D. A. Clark-Smith. Distribution will be by Fox Film Co., Ltd.

Scenes from DINNER AT EIGHT, M-G-M's all star cast super, which is breaking all records at the Palace Theatre

TRADE GOLF CHAMPIONSHIP

Won by E. Owen Jones With M. Ostrer as Runner-up

SUNDAY at Stoke Poges was voted one of the best days of the season. Over 40 golfing members of the Industry competed for the *Daily Film Renter* Challenge Shield, which carries with it the golfing championship of the Trade. Members of the Screen Golfing Society also competed for the other trophies offered. The weather was "as usual," and some of the scores very good, the greens playing exceptionally well.

The Challenge Shield was competed for over a 36-hole medal, scratch, course. E. Owen Jones won with a score of 147, Maurice Ostrer, with 155, taking J. C. Graham's silver tankard as runner-up.

C. M. Woolf's Challenge Cup (36-hole medal, handicap) was won by F. Winckles (19) 69, 66—135. S. Foster (20) 76, 61—137, taking H. Foster's silver tankard as runner-up.

Alfred Davis presented a silver tankard for the best afternoon score. This resulted in a tie, both L. Nathan (14) and A. E. Pears (20) returning a net score of 69.

Automaticket's Challenge Cup for novices was competed for over a 18-hole medal course. Here, again, a tie resulted, S. W. Smith (23) and H. Kaufman (34) returning a net score of 73. The tie was played off and won by H. Kaufman, S. W. Smith taking G Clavering's silver tankard as runner-up.

The attention of members is directed to the competition for the President's Challenge Cup, to be played on September 24.

◆

INTER-CITY GOLF

SHEFFIELD-MANCHESTER MATCH ALL SQUARE

The Sheffield Screen Golfing Society had a very enjoyable day on Sunday, when they journeyed to Manchester to play an inter-city match with the Lancashire and Cheshire Screen Golfing Society on the Houldsworth Golf Course, Levenshulme. The team numbered 20 and the journey was made by road. Levenshulme was reached shortly after 11 o'clock, and the foursomes were played before lunch.

The keenness of the games is shown by the fact that in both foursomes and the singles played in the afternoon the teams finished all square. The Sheffielders were entertained to lunch and tea by their hosts, who also arranged a cabaret show in the evening. E. Ransom Harrison, who captained the Sheffield side, expressed thanks for the excellent way in which they were entertained.

◆

CARDIFF CRICKET

EXHIBITORS DEFEAT RENTERS

An interesting cricket match for the Herbert Wilcox Cup was played between renters and exhibitors of South Wales at the Cardiff Arms Park on Wednesday (September 6), the exhibitors winning an exciting game by eight runs.

For the exhibitors, S. R. Phillips was top scorer with 36; P. F. J. Bosisto contributed 35; R. Dooner, 16; and Capt. A. Jones, 17; the side's total being 143. The renters replied with 135, C.-T. Robinson being outstanding with 63, while contributors were W. Hibbard, 34; and D. Golberg, 20.

Showing Next Week

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing September 18

London

Astoria.—"Murders in the Zoo" (Paramount).

Capitol.—"Fire Raisers" (Gaumont-Ideal).

Carlton.—"Bitter Sweet" (U.A.).

Coliseum.—"Damaged Lives" (Diamond).

Dominion.—"Cavalcade" (Fox).

Empire.—"Tugboat Annie" (M-G-M).

Marble Arch Pavilion.—"Cavalcade" (Fox).

Metropole.—"This Week of Grace" (Radio) and "The Kid's Last Fight" (Warner).

New Gallery.—"Just Smith" (W. and F.).

New Victoria.—"Cavalcade" (Fox).

Plaza.—"Up to the Neck" (U.A.) and "Three-Cornered Moon" (Paramount).

Stoll.—"Hell Below" (M-G-M) and "Falling for You" (W. and F.).

Tivoli.—"I Was a Spy" (W. and F.).

Birmingham

Forum.—"The Kid from Spain" (U.A.).

Futurist.—"Our Betters" (Radio) and "Cash" (Paramount).

Gaumont Palace.—"F.P.1" (W. and F.) and "The Stick Pin" (Fox).

Scala.—"The White Sister" (M-G-M).

West End.—"Cavalcade" (Fox).

Bradford

New Victoria.—"Cavalcade" (Fox).

Theatre Royal.—"Blarney Stone" (W. and F.).

The Regent.—"Luxury Liner" (Paramount).

The Empire.—"The Good Companions" (Gaumont-Ideal).

Bristol

Empire.—"The Keyhole" (Warner) and "The Whirlwind" (U.A.).

Hippodrome.—"Cynara" (U.A.) and "Air Hostess" (Universal).

King's.—"Hawleys of High Street" and "Viennese Waltz" (Wardour).

New Palace.—"Cavalcade" (Fox).

Regent.—"To-day We Live" (M-G-M) and "Murders in the Zoo" (Paramount).

Stoll.—"Blarney Stone" (W. and F.) and "Perfect Understanding" (U.A.).

Triangle.—"The Keyhole" (Warner) and "The Whirlwind" (U.A.).

Whiteladies.—"Hawleys of High Street" and "Viennese Waltz" (Wardour).

Cardiff

Capitol.—Repertory Week.

Empire.—"Cavalcade" (Fox).

Park Hall.—"A Night in Cairo" (M-G-M).

Pavilion.—"42nd Street" (Warner).

Queen's.—"42nd Street" (Warner).

Edinburgh

Caley.—"Elmer the Great" (First National).

New Picture House.—"F.P.1" (W. and F.).

New Victoria.—"F.P.1" (W. and F.).

Palace.—"42nd Street" (Warner).

Playhouse.—"Our Betters" (Radio).

Rutland.—"Lucky Number" (Gaumont-Ideal) and "Pilgrimage" (Fox).

St. Andrew Square.—"Lucky Number" (Gaumont-Ideal) and "Pilgrimage" (Fox).

Synod Hall.—"Radio Parade" (Wardour) and "Savage Gold" (Pathé).

Glasgow

Coliseum.—"The Kid's Last Fight" (Warner) and "Night of Terror" (U.A.).

Cranston's.—"The Good Companions" (Gaumont).

Green's Playhouse.—"Sign of the Cross" (Paramount).

La Scala.—"Our Betters" and "The Man Hunt" (Radio).

New Savoy.—"Cavalcade" (Fox).

Regal.—"The Kid's Last Fight" and "Morgenrot" (Warner).

Regent.—"The Silver Chord" and "The Ghost Camera" (Radio).

The Picture House.—"Falling For You" (W. and F.).

Leeds

Assembly Rooms.—"Cavalcade" (Fox).

Coliseum.—"Cavalcade" (Fox).

Majestic.—"Warrior's Husband" (Fox) and "Phantom Broadcast" (Pathé).

Paramount.—"King Kong" (Radio).

Rialto.—"The Kid From Spain" (U.A.).

Scala.—"Lucky Number" (Gaumont-Ideal) and "Soldiers of the Storm" (U.A.).

Tower.—Mon.: "Topaze" (Radio); Thurs.: "The Public Be Hanged" (P.D.C.).

Liverpool

Forum.—"Radio Parade" (Wardour) and "Warrier Husband" (Fox).

Futurist. — "Perfect Understanding" (U.A.).

Palais de Luxe.—"Midnight Warning" (Universal).

Prince of Wales.—"Sign of the Cross" (Paramount).

Rialto.—"Cavalcade" (Fox).

Royal Hippodrome.—"Cavalcade" (Fox).

Scala.—"Our Betters" (Radio).

Trocadero.—"White Sister" (M-G-M) and "Prince of Wales" (W. and F.).

Manchester

Deansgate.—"The Kiss Before the Mirror" (Universal).

Gaiety.—"Cynara" (U.A.) and "Television Follies" (English).

New Oxford.—"To-day We Live" (M-G-M).

Paramount.—"King Kong" (Radio).

Piccadilly.—"Cavalcade" (Fox).

Theatre Royal.—"Zoo in Budapest" (Fox) and "90 Degrees South" (New Era).

Newcastle

New Westgate.—"Cavalcade" (Fox).

Paramount.—"Song of the Eagle" (Paramount) and "Sweepings" (Radio).

Pavilion.—"F.P.1" (W. and F.).

Queen's Hall.—"F.P.1" (W. and F.).

Stoll.—"Cynara" (U.A.).

Sheffield

Albert Hall.—"Leave it to Me" (Wardour) and "The Intruder" (Gaumont-Ideal).

Central.—"Cynara" (U.A.).

Cinema House.—"Men Must Fight" (M-G-M).

Electra Palace.—"To-night is Ours" (Paramount).

Hippodrome.—"42nd Street" (Warner) and "Eleventh Commandment" (Gaumont-Ideal).

Regent.—"F.P.1" (W. and F.).

Union Street.—"Manhattan Towers" (Pathé) and "Who Killed Harvey Forbes?" (Equity).

◆

TWO MORE CAST IN "ANN VICKERS"

Two more important rôles in Radio Pictures' "Ann Vickers" are now filled with J. Carrol Naish and Estelle Brody being cast for the parts. Character players with years of stage and screen experience, they join a large cast headed by Irene Dunne, who stars in the title rôle; Walter Huston, Conrad Nagel, Bruce Cabot, Edna May Oliver, Sam Hardy, Murray Kinnell, Mary Foy and Lillian Harmer.

John Cromwell is directing the film, which is based upon the latest best selling novel by Sinclair Lewis.

SHEFFIELD STAFF'S OUTING

Albert Hall Employees Make Merry at Skegness

A SPECIAL buffet train was requisitione to convey the staff of the Albert Hall Sheffield, to Skegness on Sunday. It was th occasion of the annual staff outing and th party numbered about 130. Accompanyin the party were H. L. Romain, D. Henghan G.-B. area supervisor; E. Dickinson, circu manager; J. Lloyd, area sound engineer S. Bullock, circuit sound engineer; V. H Deacon, manager of the Albert Hall, an Mrs. Deacon. The outing coincided wit the Skegness Carnival, which added to th interest. Mr. Deacon had, however, ar ranged a capital sports programme incluc ing races, etc., on the sands and aquati sports in the open-air baths. A large num ber of prizes were given by area distric officials.

The outing was greatly enjoyed an thanks were expressed to Mr. Deacon, wh was responsible for the excellent arrange ments made.

Warner Staff Outing

On Saturday, practically the whole of th Warner Bros.-First National staff le Warner House for their annual outing t Bray, near Maidenhead. Ten 40-seater char bancs were used to convey the happ workers.

The day was spent at the Hotel de Pari where facilities were provided for a goo day's enjoyment, including luncheon an tea.

Swimming, tennis and boating were fre and the boys and girls took full advantag of these attractions. Special thanks wer offered to Max Milder and D. E. Griffith who were responsible for the organisatio of the outing.

Plymouth Outing

The staff of the Regent Cinema, Plymouth were accompanied by their friends, the par numbering over one hundred, on th occasion of their annual outing on Sunda September 10. Journeying by road to Exete via Princetown and Moretonhampstea luncheon was taken in the Devon [illegible] J. Williams, chairman of the Outing Com mittee, presiding, after which the par travelled on to Teignmouth for tea. The reference was made by the general manage E. B. London, to the cordial relationsh which existed between the staff and th management.

Coun. Hewitson's Daughter's Wedding

Among the guests at the wedding of Mr Mary Hewitson, only daughter of Councill and Mrs. Hewitson, at Holy Trinity Churc Smethwick, on Sept. 7, were R. Roy Wis M.P. for the borough, and the Mayor ar Mayoress (Alderman and Mrs. Sands). Th bridegroom was Frank Leslie Jone auctioneer and valuer, only son of Alderma and Mrs. Frank H. Jones, of Farcroft, Sou Road, Smethwick.

Councillor and Mrs. Hewitson will Mayor and Mayoress of Smethwick ne year.

Among the wedding presents wer gi from Mr. and Mrs. W. R. Fuller, Coun. an Mrs. McDonald, J. Corper, Bernard Cres well, and the managers and combined sta of houses on the Hewitson circuit.

◆

"CAVALCADE" AT BRISTOL

"Cavalcade," which is running at Regent, Bristol, this week, had a fine st on Monday morning—there was a que waiting for admission nearly two hours b fore the doors opened. Among those pr sent at the first performance were the Lo Mayor and Lady Mayoress of Bristol, t Chief Constable, and Col. Knox, of the Br ish Legion. Wearing their medals 25 ve rans of the Boer War paraded and saw t show as the guests of the management.

ALL-MAINS
SOUND-FILM
TESTING MACHINES

SEND FOR FULL PARTICULARS

MOY-OMNIA
GREENLAND PLACE, CAMDEN TOWN,
LONDON, N.W.1.

'PHONE GULLIVER 8451-3

KINEMATOGRAPH WEEKLY

Special Overseas and Export Section

NOT so long ago we had to call loudly upon the patriotic feelings of our Dominions overseas when we wanted to secure bookings for British pictures. Circumstances have altered considerably since then, however, and the news of considerable contracts secured by some of our pictures occasions no surprise. It is a fact now that our pictures stand upon their own merits, and our producers have only the ordinary marketing difficulties to encounter; |that is they are now confident in their ability to give quality that will compare with the best.

It is a fact, little realised at home, that the tendency in our overseas Dominions has been more towards the American than the British mentality. This movement has undoubtedly received impetus in the past because of the relatively few British pictures that have been seen; it will be a valuable lesson in the strength of the screen's appeal if we are able to point to a new direction in this intellectual and national development, and one which will bring not only a growing volume of business for our Trade but a great strengthening of national ties.

BRIGHT PROSPECTS FOR TRADE IN INDIA

POINTS TO BE STUDIED BY PRODUCERS, RENTERS AND EQUIPMENT COMPANIES

by

A. FAZALBHOY ***(Bombay Radio Co., Ltd.)***

In an Interview

ENGLAND is the natural source of supply for films for India's kinemas. For many years American films attained wide popularity, but when the talkies came the people were not very pleased with the American accent. Indians are not very much versed in American slang even those coming into frequent contact with Americans do not appreciate the "wisecracks" and slick speech characterising American productions.

English, on the other hand, is sufficiently understood for British films to attain a much wider popularity than at present. Unfortunately, the first few English talkies seen in India were not very good, and exhibitors are not unnaturally prejudiced against English films. Films such as "Jack's the Boy," "Rome Express," and a number of other British subjects (including several from B.I.P.) were very well received, and did much to break down such prejudices. Few products of other firms have as yet been seen in India.

A Central Distributor Wanted

I would like to mention one point to those British producers and renters who are seeking to create business in the Indian market: Up till now British productions have not been handled through a properly organised distribution. That is a very serious consideration. It is impossible to work from a Calcutta or Bombay headquarters, with no provincial representation.

To take two examples: M-G-M (whose pictures are very popular) have their headquarters in Bombay, while Fox have recently moved there; but both firms have in addition representatives or branch offices in Lahore and Delhi, in Madras for the southern territory, and Karachi for the north-western. If British producing and renting concerns would make a combined effort to build up a proper renting organisation in various cities throughout India, they would do very much better business.

Centres for British Films

Practically the only market for British or American films is in the cities or in military cantonments, and in the many hill stations, as English is not sufficiently understood outside such centres. Simla, for example, has its military organisation throughout the year, and during the summer is the seat of Government; similar centres are to be found in every province.

For the theatres outside such towns and settlements, exhibitors have to rely almost entirely upon native-produced films. There is a surprisingly thriving producing industry in India. There is, in fact, a difficulty in obtaining sufficient Indian pictures to meet the demand. As a result, certain of the producers have come into existence which are bringing out very poor pictures; but those firms who are turning out good pictures are making a lot of money.

Equipment Demand

This is where the demand for producing equipment comes from. My company alone has equipped either wholly or partially about fourteen studios; altogether there are about twenty-six now working, in Bombay, Calcutta, Hyderabad, Rangoon, Poona, Kolhapur and Lahore.

There are about forty-four individual producers, so that there is considerable scope for fresh studios. While all these studios are fitted with recording equipment, few are sound-proofed, and consequently have often to shoot the pictures at night.

The equipment is chiefly American, but there is no reason why it should not be British. Visatone and Fidelitone are already represented by installations, and there is undoubtedly a good prospect for British manufacturers in every branch of equipment. Lighting, especially, is at present entirely American or German, and there is a good opening here.

Projecting the Picture

As regards the equipment of theatres, the most popular projectors are Kalee, Simplex, and Powers. The average size of theatre is from 750 to 1,000 seats, with a very few up to 1,500; consequently, low-intensity arcs only are used.

In sound equipment, Western Electric were, of course, first in the field, and they naturally secured the best of the theatres. They have, however, now reached saturation point in the better class of theatre, since others cannot afford to pay the heavy initial costs and the service charges demanded.

Probably the most popular equipment among the medium type of theatre is RCA, who have about 154 installations as compared with W.E.'s 80 B.T.-H.—for which system my company has for the past year held the agency—has 40 installations, and is increasing in popularity, especially the new "extended frequency" set. In addition, British Acoustic, Picturetone, Mihaly, Imperial and Morrison have a few installations, while Philips, who have only recently entered the market, claim about 30 installations. There are, in addition, three German sets—Zeiss-Ikon (21 installations), Bauer (7 or 8), and Nitzsche (14); Bauer is known only in the south.

Theatre Figures

There are in all about 600 theatres in India and Burma—a very small number for such an enormous territory—of which about 400, all the more prosperous, are already wired. While there are possibly another 200 theatres which may eventually wire, and a few of the 400 in which present unsatisfactory equipment may have to be replaced, future business must to a large extent await the building of new halls, which are coming along very slowly, although the increase in Indian production should do much to speed things up.

Servicing Problems

A serious difficulty in the Indian market is, of course, that of servicing. The only sets offering any service are W.E., RCA, and B.T.-H., and in these cases, owing to the long distances involved, and the varying qualities of operators to whom much has, of course, to be left, difficulties arise. The service engineer, stranded possibly 1,000 miles from his centre, finds the operators by no means easy to get on with; obviously one has to give considerable latitude to operators, and one cannot insist on the man not touching his equipment.

Indian Operators

The operators are entirely Indians, and are quite good and very intelligent. Most of the service engineers also are natives, but trained under Americans and Europeans.

There are, of course, certain difficulties in the way of doing business with India. Many Indians with no claim whatever to preferential terms from British manufacturers find that it may pay to have trade notepaper specially printed for passing their inquiries. It is very desirable to have an agent on the spot, and that this agent should be backed up when replying to any inquiries received.

I am, however, convinced that if British manufacturers will approach the Indian market in the right fashion, there is the prospect of very big business in the near future.

CANADA WANTS BRITISH FILMS

Production Standard that Must be Maintained

By S. W. SMITH

CANADA wants to see British films. As it is next door to America this seems rather a bold statement to make, but having been closely connected with the film Industry in Canada for many years I now know that it is a fact.

It is not merely patriotism and the Ottawa agreement that has converted the Canadians: it is because they now realise that British films have reached a standard as high as those emanating from any other country in the world.

S. W. SMITH

The Authentic British Note

But it is essential that a British picture should be entirely British in its atmosphere. My experience has taught me that audiences in Canada appreciate British productions that bring back memories of the Old Country, either as they knew it themselves or as they have learnt about it from their forebears.

Pictures of this nature are assured of full distribution throughout the Dominion by such big concerns as Regal Films, Ltd., whose organisation extends over an area of 3,000 miles in breadth.

Inconsistency Disappearing

The handicap in the past was the technical inconsistency of home productions, but since the advent of talkies vast strides have been made rendering British pictures technically comparable with those of any other country.

Another important point is the manner in which our stars have established themselves as firm favourites among Canadian "fans." Jessie Matthews, Gordon Harker, Cicely Courtneidge, Jack Hulbert and a score of others have now as much pulling power as many of the big names in foreign films.

Solid Bookings

Some of the largest circuits in the country have booked British films solid, and the business done has by far exceeded that of the days when the booking of a British film was a rarity.

Having won such a valuable market by merit alone, it is up to the British producers to see that no mediocre pictures find their way into Canada to undermine the position that has been gained.

THE WEST INDIES

LEADING FILM FIRMS

ALTHOUGH the kinema Industry in the West Indies is small it is very well organised. There are few kinemas throughout the islands, but these are adequate for the population, which is mostly coloured. British films are very popular.

A quota Bill is now before the Trinidad Government, while Jamaica is discussing the matter.

News films on the islands are produced by The Tucker Motion Picture Co., Ltd.

Among the importing firms are Palace Wilcox Saenger Co., Ltd., Gaiety Building, East Queen Street, Kingston, Jamaica; the Colonial Film Exchange, Ltd., 5, Chacon Street, Port-of-Spain, Trinidad (act as agents for B.U.F.P. also); B.U.F.P. (British United Film Producers Co., Ltd., of London), branch at Kingston, Jamaica; (Metro-Goldwyn Mayer, Ltd.), Port-of-Spain, Trinidad, through Metro Theatres, Ltd; Naggau Enterprizes, Ltd., for the Bahamas; Guy F. Nord (Belize) for B. Honduras.

EUROPE IN 1932

STATISTICS OF CONTINENTAL FILM PRODUCTIONS

Feature film production in Europe practically totalled that of 1931, says "The European Motion Picture Industry," a booklet published by the American Department of Commerce, in 1932, and investments in feature production alone, including exchange depreciations, were only 5.7 per cent. under the par value registrations of the previous year.

In the face of a gloomy world outlook, this investment was probably ill-timed, and evidenced either a sheer inability or a reluctance to gauge costs to prospective revenue in 1933.

Dubbing costs were recorded for the first time, and amounted to approximately 1,000,000 dollars, thus bringing the total feature production costs to within 2.3 per cent. of 1931.

Theatre installations of reproducing sets numbered 4,118 during the year, or 21.5 per cent. less than in 1932, and marked a rapid advance toward the saturation point. The determination to place the kinema situation on a sound-film base was effectively tested, and 32 per cent. more houses were built or reconstructed during the year than during 1931. New seatage added was 6 per cent. less, indicating more concentration on the medium- and smaller-size theatres.

As in recent years, this progress centred in Great Britain and France, but it is noteworthy that Austria, Czechoslovakia, and Spain improved their kinema situations considerably, the first two having given chief attention to the run-down, small type of house.

Little extension of wired studios was expected, inasmuch as the high-water mark was considered to have been practically reached during 1931; nevertheless, 15 new studios and 26 stages were added during 1932. Spain, the Netherlands, Finland, Turkey and Yugoslavia built sound studios of one kind or another for the first time.

B I P

PICTUR S T
SHOWN IN
THE PICT RE

LESLIE FULLER
in
'HAWLEYS OF HIGH STREET'
With AMY VENESS, MOORE MARRIOTT, FRANCIS LISTER & JUDY KELLY
Adapted from the play by Walter Ellis
Directed by Thomas Bentley

"RADIO PARADE"
Over 30 big stars in the greatest screen broadcast of all time.
Directed by Archie de Bear and Richard Beville

BEBE DANIELS
in
"THE SONG YOU GAVE ME"
With VICTOR VARCONI, LESTER MATTHEWS, FREDERICK LLOYD & CLAUDE HULBERT
DIRECTED BY
PAUL L. STEIN

STANLEY LUPINO
in
"FACING THE MUSIC"
With
JOSE COLLINS, NANCY BURNE and DENNIS HOEY
Directed by Harry Hughes

CONSTANCE CUMMINGS
in
"HEADS WE GO"
With
FRANK LAWTON AND BINNIE BARNES
CLAUDE HULBERT, GUS McNAUGHTON
Directed by Monty Banks

SALLY EILERS and
BEN LYON in
"I SPY"
From a story by Fred Thompson
With HENRY VICTOR, DENNIS HOEY, H. F. MALTBY, HARRY TATE
Directed by Allan Dwan

BEBE DANIELS, CLIFFORD MOLLISON, LUPINO LANE in
"A SOUTHERN MAID" By DION CLAYTON CALTHROP and HARRY GRAHAM
with HARRY WELCHMAN and NANCY BROWN.
Directed by HARRY HUGHES.
MUSIC BY HAROLD FRASER SIMSON
By arrangement with British Amalgamated Theatres Ltd.
THE MIGHTY MUSICAL SUCCESSOR TO "THE MAID OF THE MOUNTAINS"

BIP
PICTURES ... PRE-EMINENT

CHARLES BICK ORD
"THE RE W
with GR TA
AMY VENESS
BER ARI
Directed by PAUL L. STEIN

ALL ENQUIRIES *to* B.I.P (EXPORT

O CONQUER THE WORLD—FIT TO BE
THE BEST CINEMAS — ANYWHERE.
S WITH THE 100% STAR PERSONALITIES

NE GERRARD
in
VE IT TO ME"
LIVE BORDEN, GEORGE GEE,
LAMONT & GUS McNAUGHTON
from the play "Leave it to Psmith,"
n Hay Beith & P. G. Wodehouse
irected by Monty Banks

TANLEY LUPINO
and
THELMA TODD
YOU MADE ME LOVE YOU"
ith JOHN LODER, JAMES CAREW,
JUDY KELLY
Directed by Monty Banks

LESLIE FULLER
in
"THE PRIDE of the FORCE"
With
FAITH BENNETT, ALF GODDARD
HAL GORDON and NAN BATES
Directed by Norman Lee

RD and RAQUEL TORRES in
WAGON" By LADY ELEANOR SMITH.
A NISSEN
FRANK PETTINGELL
ARD NEDELL
Film adaptation: EDWARD KNOBLOCK.

BEBE DANIELS
THELMA TODD
CLAUDE HULBERT
BEN LYON
SALLY EILERS
VICTOR VARCONI
CONSTANCE CUMMINGS
LESLIE FULLER
CAMILLA HORN
GENE GERRARD
RAQUEL TORRES
STANLEY LUPINO
BINNIE BARNES

(CABLES · 'NATPICTURE: LONDON)

TD.) FILM HOUSE · WARDOUR ST · LONDON · W.1.

ELSTREE CALLS THE WORLD

Scenes from several of the most notable of recent B.I.P. films are reproduced above. (1) *THE SONG YOU GAVE ME;* (2) *I SPY;* (3) *YOU MADE ME LOVE YOU;* (4) *FOR THE LOVE OF MIKE;* (5) *MAID OF THE MOUNTAINS;* (6) *THE SOUTHERN MAID*

There's a GOOD DEAL in MOVIETONE

BRITISH MOVIETONE NEWS

Shake! You are Wise to Book Movietone

You've done a good day's work! Now you know that you can show the pick of the news pictures, while the story is still hot from the newspaper presses.

Movietone's five editing centres in London, New York, Sydney, Paris and Berlin collect all the news from every corner of the globe. Movietone's reputation is built up on scoops, speed and service. Movietone's world business is the equal of that of all other newsreel producers combined.

Book— BRITISH MOVIETONE NEWS

DISTRIBUTED BY FOX FILM CO. LTD., 13. BERNERS STREET, W.1

BRITAIN'S SUPREME S

CONRAD

IN

THE WAND

Directed by
Maurice Elvey

Produced by JU

TWICKENHAM
DISTRIBUTED THROUGHOUT THE UNITED KINGDOM

For Overseas
A. FRIED, Ma
FILM SA
185a, Wardour

Telephone:
Gerrard 1464-1465.

CREEN ACHIEVEMENT

VEIDT

E. Temple Thurston's
Dramatic Masterpiece

ERING
JEW

LIUS HAGEN
at

FILM STUDIOS

BY THE W. & F. FILM SERVICE LTD.

Rights, Apply:
naging Director,
LES, LTD.
Street, London, W.1.

Telegrams:
Garanfreed Rath, London.

A TWICKENHAM CLASSIC

TWICKENHAM
FILM
STUDIOS

One of the most ambitious productions of the studio, THE WANDERING JEW has just been completed at Julius Hagen's Twickenham headquarters, a picture of which is inset. The film, which is very beautifully designed and dressed, gives Conrad Veidt a role of great power, and he has a strong supporting cast

ALEXANDER KORDA

PRODUCTION UNIT FOR AFRICA

LONDON FILM'S "KONGO RAID"

Douglas Fairbanks, Jr's., First

MOST of the scenes for the ambitious London Film Production, "Kongo Raid," will be shot in Africa. This picture will bring to the screen the late Edgar Wallace's greatest character, "Sanders of the River," and will also contain big game sequences hitherto unsurpassed. A unit leaves for Africa this week and will film at Lagos.

It will then proceed nearly one thousand miles up the Congo River to Stanleyville. A great many of the sequences will be taken near this famous African town, and over three hundred native war canoes, each holding some sixty men, have been assembled in order to take native warfare scenes. It is confidently expected that these scenes of native warfare will surpass in spectacle anything yet seen in a British film.

The second unit engaged on "Kongo Raid," in charge of Mr. Grosse, the well-known big game hunter, lands at Dar-es-Salaam on the East Coast and will proceed into Tanganyika in order to take big game shots. Some of the most amazing sequences of big game ever taken have already been shot from the air by Ernst Udet, the famous German air ace. These sequences, which have now been completed, will be of amazing interest, not only to film-goers, but to serious students of wild life.

"Kongo Raid," which is directed by Zoltan Korda, will prove that open-air adventure films, taken in natural surroundings, are still the most popular type of film.

Doug., Jun., in Great Role

Shooting begins this week on Douglas Fairbanks, Jun.'s, first picture for London Film Productions, which bears the tentative title of "Catherine the Great." Mr. Fairbanks is playing the part of the young Czar Peter III, opposite the famous Continental actress, Elizabeth Bergner, who plays Catherine.

The star part of Czar Peter III is probably the most difficult of Douglas Fairbanks, Jun.'s, brilliant career, and will give him the greatest possible scope for his ability. The young Czar's character was moody, cruel, suspicious and amorous by turns. He has been called by many the Russian Hamlet.

A great cast has been lined up in support of Douglas Fairbanks, Jun., and Elizabeth Bergner, which includes Flora Robson, George Grossmith, Joan Gardner, Clifford Heatherley, and Lawrence Grossmith.

"The Private Life of Henry VIII" and "The Girl From Maxim's": both have already been Trade shown.

"Exit Don Juan"

This will be Douglas Fairbanks' first talkie for this company, and will present an entirely new angle on the "prince of lovers." Work will be commenced early October. It is to be directed by Alexander Korda.

For the first time on the screen together, Douglas Fairbanks and son will be seen in this picture. The picture shows the further adventures in connection with "The Mark of Zorro," which was made in silent form by Douglas Fairbanks in Hollywood some years ago. Exteriors will be taken in Spain and California. The director will be Alexander Korda.

◆

THE FILM IN TURKEY

Home Production Unit's Activities

Istanbul, the capital of Turkey, has ten important kinemas which will bear comparison with many in the cities of countries further west These are the "Artistik," "Glorya," "Majik," "Melek," "Modern," "Opera" and "Sureyya." These theatres are equipped with sound apparatus, their product being mainly German, French and American.

A Turkish film production unit was established in 1932, named Ipek. A modern studio has been erected and four sound films were produced with a well-known Turkish star, Darulbedai in the 1932 programme. Three pictures were scheduled for 1933.

The proportion of films imported into Turkey in 1932 was: French, 40 per cent.; German, 30 per cent.; and American, 20 per cent.; the remaining 10 per cent. being distributed between other countries.

PRODUCING A SOUND NEWSREEL

Amazing Progress in Film Journalism

Organisation a Big Factor in Success

ONLY those who have had experience in this particular branch of motion picture production can have any knowledge of the many successive hours of unceasing work, the careful planning and tremendous organising that go to the making up of a newsreel.

When sound-on-film was first introduced to newsreels, the method of presentation was perfectly simple and straightforward: it entailed cutting the cameraman's negative to the required length and prefixing each subject with a title. We cut a film as we received it, and what the cameraman did not give us we never attempted to add.

Real Editing

During the last year or eighteen months, however, great skill has been acquired in polishing up a subject in the editorial rooms. Such polish is usually imparted by the addition of music or commentary, and, in some cases, both.

Commentary has to be "scored" over the original natural sound, and this development has added a new complication of editing in the writing of commentary and its matching with the picture on the original negative. In fact, the editorial function consists not so much in cutting as in writing imaginative commentary, always, of course, over the authentic natural sound.

Super-imposition, used whether to lend colour, enhance pictorial values, or to explain action, is now taking a very big hand in the making of a newsreel. Where originally a picture was cut in natural sound, and was consequently restricted within the limits which the natural sound in the subject imposed, the super-imposition has enabled sound to be made subservient to the general purposes of a subject.

A New Era

It can be definitely said, I think, that during the past year or so the newsreel has acquired a fresh polish and a smoothness in many cases the technical equal of feature pictures. I refer especially to such events as the Cup Final and the Derby, for which great preliminary arrangements are made, so that we have already planned how the picture will be presented before the cameraman actually shoots a foot of film.

Sectionalising

There are three departments to newsreel work. The first to come into operation is the news department, which watches the news and selects events to be covered, investigates facilities, and performs all the negotiations necessary before a picture is taken.

The head of this department is the news editor, who has under him a staff of contact men and diary clerks. The function of the contact men is to establish contacts with the relevant authorities and those responsible for granting facilities or interviews.

by
GERALD F. SANGER,
Editor of British Movietone News

After the news editor has decided on covering a certain event, he notifies the production manager, who is in charge of the second newsreel department. This side of the business is, of course, its back-bone, as it comprises the cameramen, sound engineers and electricians, and all those concerned in the actual filming of the subject.

The Artistic Eye —

Naturally, there is a great deal of artistry in the actual camerawork, as will be apparent from the great improvement in recent years. A company should include among its staff of cameramen specialists on various kinds of subjects which may fall to be covered.

For instance, the coverage of swiftly moving events has led to the acquisition of amazing skill on the part of certain cameramen in the art of "panning," or making swing-shots while keeping the object in the middle of the lens.

In the same way, certain cameramen have specialised in aerial work; and every newsreel company should possess cameramen who are not only specialists, but who are constantly experimenting in the great field of artistry which their craft and equipment affords them.

—— and Ear

Photographing and Subbing "Copy"

The sound engineer, although he has less opportunity for initiative and inventiveness, is a very important member of the staff. A complete understanding between a cameraman and his sound engineer as to the uses of sound and its co-ordination with pictures is essential.

Thirdly, we come to the editorial department. The editorial department is, of course, the personal concern of the editor of the newsreel who may, or may not, be the actual "make-up editor." It includes title-writers and librarians, as well as film cutters, whose functions are not merely manual.

The Blue Pencil

A film cutter, who is a technician, is usually entrusted with the job of making a first cut of a subject, that is, to reduce a mass of 1,000 ft. to perhaps 100 or 70. When a subject is of this length, it is usually capable of being trimmed to fit in with the general requirements of the reel.

If the normal newsreel consists of six subjects, and is 850 ft. in length, it is clear that the average subject, including title, must be somewhere in the vicinity of 140 ft.

However, as some subjects require a greater length than others, owing to their intrinsic value, it becomes a matter of editorial skill to assess each subject at its appropriate length and preserve scope to run a late-arriving subject at a length above the average.

Thus, although only two issues are released a week, work on the next number begins as soon as one release is "put to bed."

Early subjects have to be seen, subjected to a first cut, appropriate commentary has to be written, the sound re-recorded and mixed with a voice, and the new soundtrack matched with the picture of the original negative, which, at this stage, is cut down to the length at which the editor has assessed it.

These early subjects are then put in hand for printing, so that a negative, which arrives within two or three hours of the deadline for issue, can be handled at the last moment.

Stop Press News

Sometimes a decision is made to put out one of these early stories in advance of the actual release date, owing to its immediate importance; this decision must be rapidly made and acted upon. In fact, there is hardly a moment that the editor can count on as his own.

The nature of the work involves sitting in a projection theatre until the early hours of the morning, sometimes throughout the complete night, and the strain of keeping clear judgment is considerable.

Judgment is, of course, the essence of the work. The news editor has an important function of judgment to perform in his selection of subjects to cover; the production manager and the cameramen have to exercise constant judgment in the method of shooting and the selection of incidents in the production event to be shot; and the cutters and editor have final problems of judgment to settle in the method of handling and finishing a subject.

The Final Presentation

The ultimate composition of a reel is in itself a complex problem. Variety of matter is, naturally, an important consideration, second only to the importance of news values. I think that a good newsreel is made first of all by its news values, secondly by its variety of matter, and thirdly by its variety of treatment; and these constitute its entertainment.

On the question of variety of material, it is obviously important to try to avoid showing a predominance of similar matter. For instance, more than two subjects in which crowd shots predominate, or which are taken with a sea background, or which rely on swift movement, would unbalance the reel. If in any newsreel two such subjects must be included, it is very desirable that they should be separated in the continuity of the reel.

The next stage in newsreel development, I must confess, I will not, at the moment, prophesy. The sound newsreel is still in its infancy, but it is a "baby" who has developed beyond all knowledge. If four years can bring about such radical changes and such revolutionary improvements, I hesitate to voice my own opinions as to what the next four years will bring.

FILM HOUSE
BRITISH EMPIRE FILMS (EAST) LD

Film House, Singapore, the headquarters of British Empire Films (East) Ltd., of which Stuart F. Doyle is the head. Nonee Sen is Far Eastern manager

◆

FRANCES DEAN

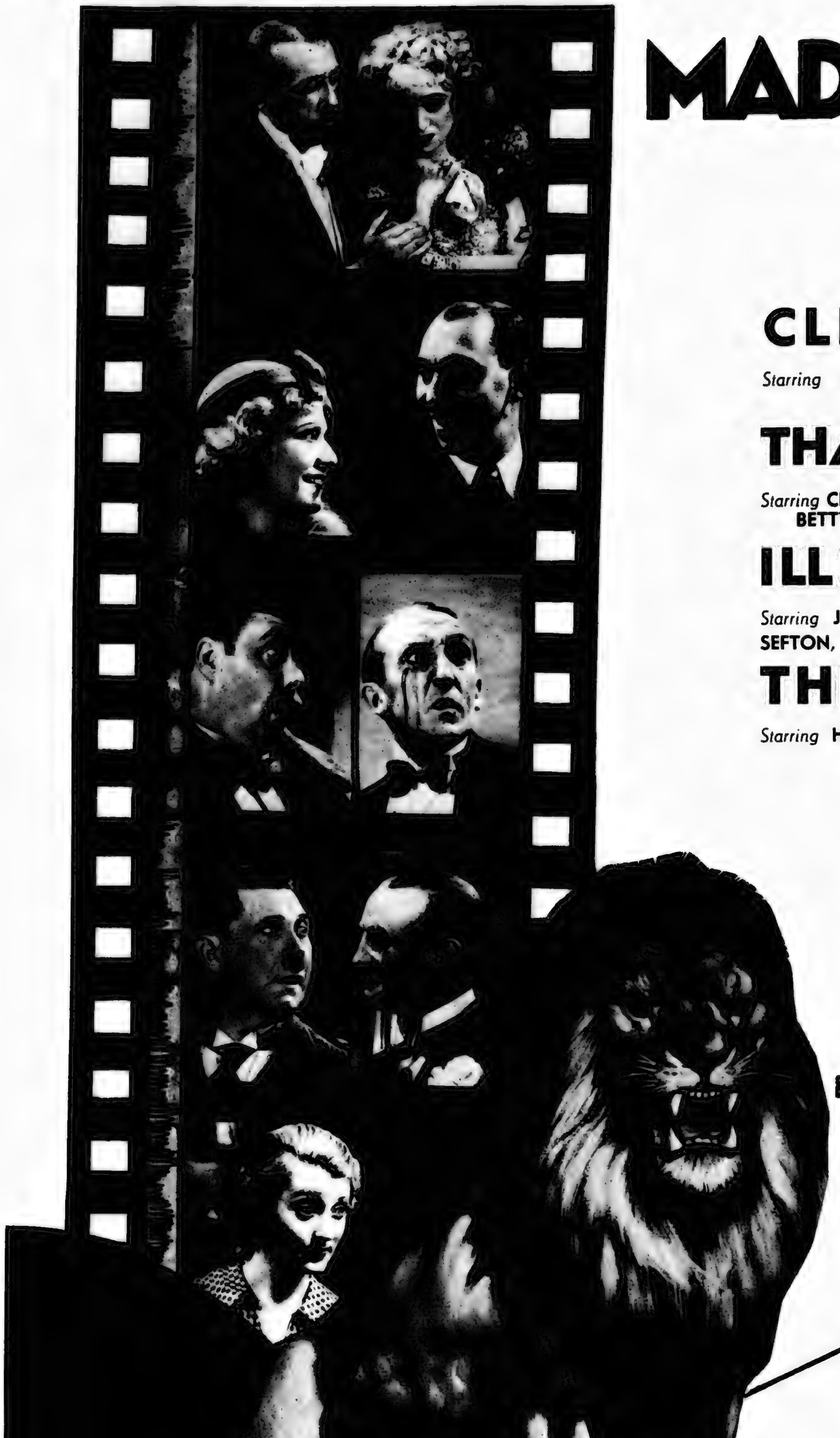
Gets Paramount Contract

Frances Dean, a nineteen-year-old London actress, sails next week for Hollywood, where she has a five years' contract to the Paramount studios.

No British studio would give Miss Dean a contract, though she made an excellent impression in her first film, "Meet My Sister."

Miss Dean is Canadian by birth, her father being British and her mother Norwegian. She appeared as a cabaret dancer in West End restaurants when sixteen, and her first stage part was a stenographer in the revival of "Potash and Perlmutter" at the Gaiety last year. Lately she declined a part in "Ball at the Savoy" at Drury Lane, preferring to concentrate on screen work. She is a vivacious brunette—and does not intend to "go blonde."

Donovan Pedelty has now completed the script for "Nell Gwynn Grown Up," Gracie Fields' next picture, which will shortly go into production at Ealing.



MADE for WOR
APPR

CLEANING UP

Starring **GEORGE GEE, BETTY ASTELL** and **DAVY BURNABY.**

THAT'S MY WIFE

Starring **CLAUDE ALLISTER, FRANK PETTINGELL, BETTY ASTELL** and **DAVY BURNABY.**

I'LL STICK TO YOU

Starring **JAY LAURIER, BETTY ASTELL, ERNIE SEFTON, HAL WATERS** and **LOUIS HAYWARD.**

THE STICKPIN

Starring **HENRY KENDALL** and **BETTY ASTELL.**

The above Direc
and the Box Office Comedy T
are showe

GORDON

(By arrangement with the Gau

AN

BINNIE

N

THIS IS

A British Lion S
Directed by Al
From an original st
Supporting c
BETTY ASTELL, RA
BARTY, PERCY PARS
and BEN

BRITIS

BRITISH LION FILM CORPN LTD

RLD-WIDE OVAL By BRITISH LION

GREAT STUFF

Starring **BETTY ASTELL and HENRY KENDALL.**

YES, MADAM

Starring **KAY HAMMOND and HAROLD FRENCH.**

STRIKE IT RICH

Starring **GEORGE GEE, DAVY BURNABY, BETTY ASTELL and ERNEST SEFTON.**

MAROONED

Starring **EDMUND GWENN, VIOLA LYEL, IRIS MARCH, VICTOR GARLAND and HAL WATERS.**

d by Leslie Hiscott.

Team in the picture the critics
g with praise

HARKER

Bntish Picture Corporation Ltd)

ND

HALE

N

THE LIFE

er Production.
t de Courville.
by Clifford Grey.
includes–
MILLAND, JACK
NS, CHAS. HESLOP
ELDON

BRITISH
and
BEST

"It is one of the most uproarious film comedies it is possible to imagine. Mr. de Courville has found a really marvellous film comedienne in Miss Binnie Hale, who is one of the most joyous discoveries since pictures began to talk. **It is as brilliant as any of the funniest episodes in the best of the Chaplin comedies."**

—DAILY MAIL

BRITISH LION FILM CORP'N LTD
76 78 WARDOUR STREET LONDON

LLION

-78 Wardour St.W.I. *Phone* GERRARD 2882-3-4-5
Grams Brilionfil, Rath, London

TWICKENHAM FILMS FOR WORLD MARKET

"The Wandering Jew's" Great Success

JULIUS HAGEN ON NEW LINE UP

JULIUS HAGEN'S unit at Twickenham has been responsible for many successful productions since the inception of the company five years ago; in fact, the claim to have maintained a higher average product than any other British production concern will be regarded by few as an overstatement.

"The Wandering Jew," which was recently completed at these studios and will be presented to the Trade in the near future, is said to outshine everything that the company has achieved so far, and those who have seen it declare it will emerge as one of the greatest triumphs of kinematic art yet issuing from a British studio.

E. Temple Thurston's world-famous drama has been filmed on a scale far in excess of anything ever before attempted at Twickenham, and in the opinion of Julius Hagen, whose judgment, as a result of long experience in every branch of the film Industry, is rarely at fault, "The Wandering Jew" will undoubtedly be the British film sensation of the year.

An Epic of Endurance

The tremendous interest this production has already created in the film Trade can be valued from the fact that not a single country in the world has failed to make inquiries concerning the foreign rights, which are being handled by A. Fried, of Film Sales, Ltd. The story, which concerns a man who is condemned to wander the earth for centuries as a punishment for insolence to his Master, covers a span of something like sixteen hundred years of history, and Conrad Veidt's performance in the title rôle is said to have excelled anything that this great international artist has ever done.

A. FRIED

Four Dramatic Cameos

"The Wandering Jew" is divided into four phases, each one of which is a dramatic cameo in itself. The first deals with Jerusalem during the Crucifixion, the second is at Antioch during the first Crusade. The third takes place at Palermo in 1290, and the fourth is the period of the Inquisition in 1500.

Conrad Veidt has four leading ladies—Anne Grey, Joan Maude, Marie Ney and Peggy Ashcroft, the latter two famous actresses making their screen débuts. Others prominent in a cast comprising thousands of players are Basil Gill, Bertram Wallis, Felix Aylmer, Francis L. Sullivan and John Stuart. The dresses have been designed by Lady Queensberry.

The Appeal of Home

Another production just completed at Twickenham, and assured of a popular success, is "Home, Sweet Home," an original story by George A. Cooper, who also directed. The famous song is introduced into an up-to-date dramatic theme, in which John Stuart has the rôle of a man who, returning from abroad, finds that his wife has been unfaithful.

Marie Ney, as a result of her brilliant performance in "The Wandering Jew," was allotted the rôle of the wife, and other important parts are taken by Sydney Fairbrother, Richard Cooper, Eliot Makeham, Cyril Raymond, and little Joan Carter (aged 10), the daughter of Jim Carter, Twickenham art director and studio manager. "Home, Sweet Home" will be distributed by Radio Pictures.

An Irish Occasion

The current production at Twickenham is "Lily of Killarney," a spectacular drama by H. Fowler Mear, in which many popular Irish songs will be interpolated. A strong cast includes Gina Malo as the "Lily," Sara Allgood, John Garrick, Dennis Hoey and Stanley Holloway, who is cast as Father O'Flynn, most likeable of Irish priests and immortalised in the famous song, which will be a feature of the film. "Lily of Killarney" will be distributed by A.P.D. Films, and will no doubt prove equally popular with kinema audiences as those two former A.P.D.-Twickenham winners, "In a Monastery Garden" and "The Lost Chord." This production is being directed by Maurice Elvey, with Sydney Blythe as chief cameraman.

With regard to future plans, Hagen states that Twickenham Films has a particularly interesting line-up of super and feature films in preparation, but he is not yet at liberty to divulge details. It is known, however, that the next super production from Twickenham will be Robert Hichens' famous novel, "Bella Donna," in the cast of which there will be at least three world-famous stars

JULIUS HAGEN

◆

"BITTER SWEET'S" BIG NEW YORK WELCOME

A 20,000 Dollar First Week

THE Broadway showing of "Bitter Sweet," which reopened the Rivoli concurrently with its London presentation at the Carlton, has been sensationally successful. The British and Dominions film has played to 20,000 dollars in one week at the Rivoli, and has been held over for a second week, with even bigger business in prospect.

The New York Press—still the most difficult in the world where British films are concerned—has gone all out, and has given the picture whole-hearted support, while selecting Miss Neagle for particular praise.

The New York *Daily News* rated the picture at four stars, the highest possible award attained by any production, and its headline ran: "Neagle Superb in Coward Play." It then described the picture as "a beautiful and finished production, with Anna Neagle winning just as many hearts in the motion picture as Evelyn Laye did in the theatre. Herbert Wilcox, in directing this film, has made 'Bitter Sweet' into a pictorially beautiful movie, catching all of its spirit and romance."

The New York *American* ran a six-column streamer head-line, announcing "Three Potential Hollywood Stars Uncovered in Film, 'Bitter Sweet.'"

"A dazzling English beauty, Anna Neagle, plays the leading rôle," said the New York *Daily Mirror*. "She is exquisite. And the delicate story of her love for a musician, their romantic elopement, their tribulation and his tragic death, make a tender, beautiful and enthralling filmplay."

The New York *Evening Journal* said the picture had "the benefit of a lovely leading woman, Anna Neagle," and the *Evening Post* referred to the "compellingly capable performance of Miss Neagle and Fernand Graavey and the excellence of the surrounding cast." The reviewer summed the picture up in these words: "It is, in my opinion, the most artistically successful musical cinema yet produced."

Anna Neagle in Demand

Following upon the New York screening and the praise of the Press, Miss Neagle has received offers of Hollywood contracts from no less than four major American production companies.

This constitutes a record in British film history.

Asked whether Miss Neagle would accept any of these offers, Mr. Wilcox said they were being held open.

B. & D. EXTEND IN SCOPE AND PRODUCT

Boreham Wood Studios Working to Capacity

THE current year has been one of extreme activity at the British and Dominions Studios at Boreham Wood. The company is now producing pictures for distribution by United Artists in the United Kingdom and in many foreign territories, and five have already been completed, with two more in production and three scheduled.

"Night of the Garter," starring Sidney Howard, was the first picture of the new programme, followed by Ralph Lynn in "Summer Lightning." Both these pictures have been Trade shown by United Artists, and had West End premières at the Adelphi.

The third picture on the current programme is "Bitter Sweet," now in its world-première run at the Carlton, Haymarket.

"Bitter Sweet," directed by Herbert Wilcox, and starring Anna Neagle and Fernand Graavey, is British and Dominions' most ambitious production to date, and its reception in Trade circles and by the Press leaves no doubt as to its phenomenal box-office potentialities.

A Lynn Comedy-Drama

Ralph Lynn's last B. and D. picture, "Up to the Neck," has just been Trade shown, and has been hailed as one of Ralph Lynn's most outstanding offerings. Its story, by Ben Travers, and direction, by Jack Raymond, combine to secure a maximum of laughable entertainment.

And Jack Buchanan's

The next Boreham Wood picture to be presented to the Trade by United Artists is "That's a Good Girl," upon which shooting was recently completed.

"That's a Good Girl" is another production made upon a lavish scale. Much of the action of the film takes place in the South of France, and Jack Buchanan and a B. and D. production unit made these scenes actually at Antibes, Cap Ferrat, and in the Maritime Alps.

The South of France locations are some of the most beautiful ever used in a British film, three of them being the private grounds and gardens of world-famous residences—the Chateau de la Garoupe, the Chateau Glorieux, and the Chateau St. Antoine—while a fourth is the picturesque Gorge Deluis, on the road to Italy.

Interior sequences were shot in the studio, but these also have been handled elaborately, the climax being reached in an opera scene for which an entire stage and auditorium was built and filled with people.

The story material of "That's a Good Girl" is made to measure for Jack Buchanan, and gives him continual opportunities for the display of his powers as a light comedian.

The partnership of Jack Buchanan and Elsie Randolph, which proved so popular in "Yes, Mr. Brown," is carried on in the new picture. Adaptation from the stage success was in the hands of Douglas Furber (author of the original), Donovan Pedelty and Mr. Buchanan himself.

New music has been written specially by Philip Braham, composer of "Limehouse Blues," and dance numbers are included. In addition to those already mentioned, the long cast list includes Dorothy Hyson, Garry Marsh, William Kendall, Vera Pearce, Anthony Holles and Kate Cutler.

And Still They Go On

Meanwhile, production continues at a steady pace. The Boreham Wood studios are, in fact, working to capacity at present, with Columbia engaged on "The Lady is Willing," starring Leslie Howard, supported by Cedric Hardwicke and Binnie Barnes, while Carmine Gallone is working on the second Arthur Riscoe-Naunton Wayne subject for Windsor Films

At the same time, Henry Edwards is making regular progress with "General John Regan," B. and D.'s next.

This is a screen version of George A. Birmingham's famous play, in which Sir Charles Hawtrey appeared for a year at the Apollo Theatre. It deals with the creation of a statue to a purely mythical figure in a small Irish town—the whole affair being a gigantic piece of blarney staged by a quick-witted local doctor who scents possibilities of gain in the apparent (though misleading) gullibility of an American tourist.

Opposite Henry Edwards is Chrissie White—the most famous team in British film history thus making a triumphant reappearance—and other members of the cast the majority of them being Irish, are W. G. Fay, Fred O'Donovan, Eugene Leahy, Pegeen Mair, David Horne, Ben Weldon, John Traynor, Archibald Batty, Torin Thatcher, Mary O'Farrell, Stanley Vine, Madge Brindley, Denis O'Neill.

Mr. Edwards is now due to leave for County Down to secure authentic location shots, after which the film will be complete.

Syd. Howard in "Trouble"

Outdoor scenes are also being included in Sydney Howard's new British and Dominions production, entitled "Trouble."

This is set on board a pleasure cruise vessel in the Mediterranean, with the star playing the part of a steward.

Scenes have been shot in Tangier, and other localities involved are Vigo, Casablanca, Gibraltar, Barcelona, and Lisbon.

P. Maclean Rogers has brought his unit back and commenced work in the studios.

With this schedule of activity proceeding without interruption, Herbert Wilcox, Director of Productions to B. and D., continues to plan ahead, and subjects of outstanding interest are now being lined up.

Notable in this connection are "The Bohemian Girl," co-starring Anna Neagle and Fernand Graavey, and another Anna Neagle subject, "Nell Gwynn," both of which are to be directed by Herbert Wilcox, and "Sorrell and Son," a talkie version of Warwick Deeping's best-seller.

World-Wide Appeal of British Lion Films

BEACONSFIELD STUDIOS A HIVE OF ACTIVITY

AN array of British productions that have achieved a big success, not only in England, but throughout the Empire, have emanated from the British Lion Film Corporation, Ltd., one of the most progressive of the independent producing organisations in this country.

This success is largely due to S. W. Smith, the managing director of the company, whose vigorous policy has rapidly placed British Lion Films in the forefront of British productions.

Mr. Smith has been connected with the film Industry since its early days, and his experience overseas, as well as in this country, enables him to know exactly all the points that go to make a film an international box office winner.

Studio Efficiency

No effort or expense is spared by the British Lion Company in obtaining the finest stories, stars and directors for each film produced. The Lion studios at Beaconsfield compare favourably with any in the world. The best technicians of their class are employed and the apparatus in every department is the most up-to-date obtainable. The recording system used is the well-known RCA Photophone.

That this care on the technical side is justified is borne out by the praise that is given by the critics to the camera work, recording and lighting whenever a British Lion film is screened.

Some Achievements

Productions made at the Beaconsfield studios include "Sally Bishop," with Joan Barry and Harold Huth; "There Goes the Bride," with Jessie Matthews and Owen Nares; "The King of the Ritz," starring Stanley Lupino, and "That's My Wife," with Claude Allister and Davy Burnaby.

The productions recently made were "Cleaning Up," an original comedy written by Michael Barringer and directed by Leslie Hiscott. In this George Gee, the famous stage comedian, played his first screen starring rôle and scored an instantaneous success. "I'll Stick to You," another comedy, also written by Michael Barringer and starring Jay Laurier; "Strike It Rich," with George Gee, supported by Gina Malo, Davy Burnaby and Betty Astell.

"This is the Life," an elaborate comedy with music, has just been shown to the Trade, and is reviewed in this week's issue of the *Kine*. Gordon Harker (by arrangement with Gaumont-British) and Binnie Hale, the well-known stage comedienne, are the stars. Also in the cast are a number of talented artistes, such as Ray Milland, Jack Barty, Betty Astell, Charles Heslop, Ben Weldon and Percy Parsons.

Albert de Courville directed "This is the Life," which is an original story written by Clifford Grey, of "Rome Express" fame.

A number of original stories are under consideration for future productions, and well-known stars will be chosen to play the leading rôles. There has not been a break of more than a few days between each film made at the Beaconsfield studios during the last year.

Plans Ahead

The story, stars, and other details are being arranged well in advance, so that as soon as one production is finished a new one can be started immediately afterwards. But, although no time is wasted, no British Lion film is hurried. S. W. Smith will stand no chance of losing the world-wide approval that the films emanating from his organisation have won!

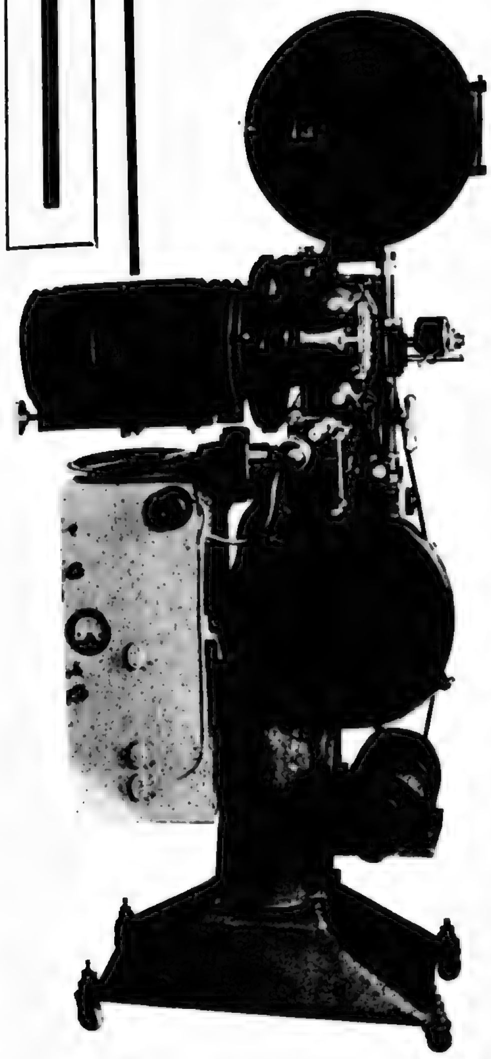
Aerial view of the British-Lion studios at Beaconsfield where Sam Smith's company has brought into existence a number of attractive British pictures. Illustrations on page XIV

USE IMPERIALLY

The Imperial Sound System

for

PERFECTION IN SOUND
ROCK STEADY AND LIFELIKE PROJECTION
FREEDOM from BREAKDOWNS



Nothing else matters to your patrons. Superfluous and glorified equipments with their multitude of complications (making service calls and replacements a necessity) leave the public uninterested, therefore why invest heavily in apparatus that is constantly changing in design? Compare the most expensive equipments installed two years ago with present-day requirements to realise present-day values and the value of these two years hence. Silent projector design, however perfect, cannot stay much longer but is bound to follow progress. Why invest in a type of equipment that is becoming obsolete, that will rapidly fall in value and be costly to install?

The IMPERIAL EQUIPMENT is the only solution to your requirements. Being years ahead in design, depreciation is very low. Designed as a complete talking picture equipment and manufactured throughout at our works. Eliminate unmatched parts, miscellaneous profits, and get better service (if required).

PRICE OF SINGLE EQUIPMENT COMPLETE Installation charge **£10.**	**£176**
TWIN PROJECTOR EQUIPMENT COMPLETE Installation charge **£14.**	**£289**

All wiring to be provided by the purchaser.

Professional PORTABLE EQUIPMENT with arc lamp Suitable for touring cinemas, ships, hotels, schools, etc.	**£180**

Film-driven soundheads **£30** each. Driven soundheads on pedestal stand **£65** each.

Modernise your present equipment with our all mains amplifier. Cut out all your battery troubles and improve your reproduction. Absolutely complete for sound-on-film reproducing, including exciter lamp and photo cell current supply. Price including all valves **£45.** With non sync. incorporated **£50.** Catalogue forwarded on request.

IMPERIAL SOUND SYSTEM

ST. BARNABAS ROAD, LEICESTER
'Phone 27396.

THE FILM AS PROPAGANDA

BOUQUETS FOR THE E.M.B.

By ROBERT J. FLAHERTY

The testimony of Robert J. Flaherty to the Empire Marketing Board Film Unit which is threatened with the axe, has great value in view of the writer's unique experience in film production. His "Moana" and "Nanook" have become film standards, and "Tabu" made by him in association with F. W. Murnau showed how beautiful a film of this type could be.

THE E.M.B. Film Unit was conceived primarily as a propaganda department, and in essentials its work is still propaganda work. What is more important, however, is that since 1930 it has been controlled by John Grierson's tenacious drive towards newer and better forms of kinema.

Faced inevitably with non-fiction subjects (subjects, by the way, which were not really so romantic in their settings as *Nanook* or *Moana*), he had to approach them from some other angle than that of newsreel. Newsreel has been the background of the interest film for many years. Its technique is purely external. Its values are either in spot-news, in novelty, or in the pretty-pretty. It records things as they happen, with these values as its only reference. The result is that it has limited not only the appeal but also the material available for interest films.

The E.M.B. Film Unit found itself faced with the subject matter which was, according to newsreel standards, dull. To put its films across it had to evolve a new manner and a new approach, and in doing so it has opened up a vast field of interest material which even Grierson himself probably had never envisaged as movie-possibility.

It Cannot be Prosaic

Grierson's method rejects the external newsreel technique. Like the wood-wasp, he prefers to burrow his way into the material, scouting around and absorbing all its sap, and finally emerging loaded with all the values to be obtained only by painstaking and intimate grubbing.

The job, in fact, is to achieve from all the mass of direct and indirect material which surrounds a given subject those images or aspects or attendant circumstances which will illuminate its action or its atmosphere or its significance.

Set up a camera on the most prosaic location in the world and you will find all around it facts and comments and possibilities of imagery without number

I myself have discovered that a close-up of a potter's face while he is working can tell you far more, can bring reality far nearer, than all the details of his wheels and clays and paraphernalia you could shoot in a month of Sundays.

In other words, the value of non-fiction films is the result of a painstaking and laborious assemblage of every aspect of the subject—be it economic or poetic or merely prosaic—followed by controlled and creative construction from the material found.

The E.M.B. therefore demanded that a director should be a research man as well as a master of camera. He must be a research man, because only by becoming an expert *pro tem* can he gain any control over his subject or any insight into its creative possibilities.

He must be a cameraman, or at any rate his own first-cameraman, because the camera is inevitably his eye. He uses it as a kind of creative telescope or microscope, or both, and he cannot in nature delegate the working of one of his essential faculties to another person. *There is a violent distinction between a cameraman with a camera and a director with a camera.* The one takes pictures of people and things, the other makes of people and things a pictorial reality coming from his own individual conception only, and from nowhere else.

Getting to the Heart of Things

The E.M.B. was not devoted to money-making, and it could therefore afford to take its time. I have known Grierson send a director back to the same sequence again and again until he was forced to drag a more real, a more significant shape out of his subject. He allows, and may even encourage, failures that will form a basis to subsequent success. He would rather spend three years moulding a man into original directorial abilities than achieve a capable mediocrity at the end of three months.

It gave me a personal pleasure to see an E.M.B. exterior production unit leaving for location. It consisted usually of one director, equipped with camera, tripod, gadget case and reflectors—a director with a camera, *not* a newsreel man off to make scenics. Small units mean low location expenses, and time spent on location can be proportionately increased, giving the director a chance to get right into the skin of his subject in his own time before he turns a foot.

I think I can claim to have originated this method of production, which was responsible for the qualities which made *Nanook* a success; I well remember enunciating it to Grierson with some emphasis in New York in 1926.

(Continued in column 3)

Every E.M.B. director cut his own film. This followed logically from his being his own cameraman. Cutting at the E.M.B. means neither highbrow montage nor easy continuity. The first axiom in making E.M.B. films was that cutting values must essentially be visualised in the camera on location. This again is inevitable if the director is working from a constructive standpoint.

Quite apart from Governmental issues, the value of the E.M.B. Unit to the film Trade generally is, as I pointed out in a recent letter to the *Times*, twofold.

The Scope of the Screen

In the first place, it is widening the scope of kinema. It is showing that subjects which have for years been regarded as of no movie-value, or at best as dry educationals, are as vivid on the screen as many purely fictional films.

And as the issue of the interest film—so long the Cinderella of the Trade—is one which sooner or later (I believe sooner) will have to be faced seriously by commercial companies, the work it is doing and will do is of more than academic importance.

On the photographic side alone this unit has to my mind developed the resources and virtuosity of the camera to an extent that I know of nowhere else in the world.

Secondly, and by the same token, Grierson's unit is one of the Trade's necessary research laboratories. His explorations and experiments are in directions which the Trade, rightly or wrongly, finds that it has no time for.

It is, in fact, not merely a training ground for interest directors, but also a very important growing point of kinema, and as such it is an unique asset which it is in the final interest of the British Industry to foster and to support.

NEW ZEALAND FILM FIGURES

BRITISH FILMS' INCREASED POPULARITY

Prices of Picture House Admission

AMERICAN films still predominate and on the whole appear to be most popular, though there is a marked improvement in British films. Some recent pictures have been drawing houses fully as large as the more popular American film, says a report of the New Zealand market.

The leading kinemas are equipped with American sound equipment; others use locally made sound equipment largely from imported parts.

Imports

The total footage imported in 1932 was 12,634,000, of which 10,274,000 was from U.S.A. and 1,142,000 from the United Kingdom.

H.M. Trade Commissioner at Wellington considers that there is an excellent opportunity for British "talkies" to secure a strong position in the New Zealand market. Public inclination is towards the purity of diction assured with British artists. Although the prospects in the market are considered to be good, its limited character should be borne in mind and producers should not anticipate extravagant figures for either features or shorts.

The Trade Commissioner states that British talkie shorts in general have met with a very cordial hearing and appear to be more popular than the American. He adds that in talkies, musical comedies, and good mystery plays are likely to find more favour than the purely dramatic.

The bulk of the centres are exhibitors' monopolies, there being in each only one theatre, or where there is more than one there being unity of control, at least for buying purposes.

In Christchurch there is a buying monopoly as regards first runs, the Strand, a second run house, being outside the combine. In the other three main centres the position is more open, although in Wellington W. R. Kemball controls seven out of 10 city theatres at present operating. It is said that there are not 20 towns in the whole of New Zealand, where a monopoly does not exist.

Admission Prices

The usual prices for admission to city kinemas are 1s., 1s. 6d., and 2s. 6d. (2s. 9d. with tax). In four or five of the largest kinemas 3s. (plus 4d. tax), or 3s. 6d. including tax, is charged for the best seats; the usual minimum for Saturday evening is 1s. 6d., and prices are very occasionally raised slightly for special features, but this is most unusual for the cities. Continuous and second run houses, which are largely the same, charge from 6d. to 2s. Country kinemas usually charge 1s. and 1s. 6d., sometimes raising prices for special features. Children are generally admitted at reduced rates.

"TELL ME TO-NIGHT"

WILL BREAK ALL AUSTRALIAN RECORDS

According to cabled advice received by British Dominions Films, Ltd. (of Australia), "Tell Me To-night" will break all previous records in Australia. The Gaumont-Ufa picture is already in its nineteenth week in Melbourne, fifteenth week in Sydney, and eleventh week in Adelaide, and will break the records established by "Jack's the Boy" and "Sunshine Susie," of twenty-three weeks and nineteen weeks, respectively.

"Tell Me To-night" has already established records in Sydney and Adelaide.

TWO FROM BEACONSFIELD

British Lion has a couple of pictures, scenes from which are reproduced above, the very titles of which breathe a cheery optimism. (1, 2 & 3) *STRIKE IT RICH ; and* (4 & 5) *THIS IS THE LIFE*

STRONG POSITION OF B.I.P. OVERSEAS

Grip on Markets Secured with High Quality Product

INCREASED STAR VALUES IN NEW PROGRAM

JOHN MAXWELL
Chairman, B.I.P.

ARTHUR DENT
Managing Director, B.I.P. Export

A REGULAR output of film has been one of the most powerful factors in the building up of the machinery whereby B.I.P. films are exploited in overseas markets, and particularly in the Dominions, which are still the chief source of income outside the Home market.

The policy is based upon a well-founded expectation of that same continuous supply of films, together with the steadily recurring successes of British product which enabled B.I.P. to obtain a five-years' contract in Australia and New Zealand. This means an entry into the overwhelming majority of first-run theatres in the former territory and the continuance of excellent relations with the major theatre circuits in the latter country.

British Empire Films, the Australasian distributors of B.I.P. product for the past three years, signed the five-year agreement above mentioned in June of this year.

In Canada, where B.I.P. furnished the first British films to be exploited in that country, their product forms the backbone of the distribution programme of a recently formed and very healthy independent renting concern, Empire Films of Toronto.

South Africa, India and Malaya are in regular receipt of B.I.P. product, and China signed again on a substantial contract a few days before this copy went to press. The many tourists calling at Egypt, Malta and Gibraltar this year will indeed be unfortunate if they do not see British films billed at those places during their visit.

Recent Successes

Films which have been particularly successful in the United Kingdom seem to have "run true to form" elsewhere in the British Empire. Extended runs have been given to the following in all key situations in the Dominions in the last six months:—"Maid of the Mountains," "Sleepless Nights" and "Let Me Explain, Dear"; while "Lord Camber's Ladies," being a drama out of the usual run, has succeeded on the strength of polished acting and a powerful story, proving that B.I.P.'s success is not founded solely on the company's flair for comedy.

"England Awake," the film of Empire progress, has aroused great interest and enthusiasm, and has been warmly commended by Dominion educational authorities wherever shown. A like reception is confidently predicted for "Contact," which deals with air transport as a powerful ally of Empire development and quicker communications.

The titles mentioned above are a few of those which have scored outstanding successes, and must be considered in conjunction with the fact that approximately 85 per cent. of B.I.P. films have been screened in the Dominions for the past four years with steadily improving financial results.

"Sleepless Nights" Praise

One of the few British films shown on Broadway recently obtained the most eulogistic Press notices ever given in the U.S.A. to a film from Britain. This was "Sleepless Nights," shown at the Rialto in July. The following quotations are typical of the general verdict on this picture.

The *Film Daily* said:—"Sprightly British musical farce is very amusing, tuneful and attractively produced. This production unfurls itself at a lively gait mixing comedy action with an amusing romance, all carried along in a rhythmic sweep against an elegant background. Direction, lively; photography, fine." The headlines of the *Sunday Mirror* ran: "Bright British comedy at Rialto—brisk, clever picture which rivals Hollywood."

This is genuine praise of a film which has sold to widely differing markets by reason of its action, music and general international appeal.

European Revival

Business in Europe has suffered considerably for nearly two years, firstly from the natural intensification of language difficulties and secondly by the restriction of currency exports, which affected all the smaller markets.

The modification of the latter difficulty and a temporary curtailment of production on the Continent has resulted in renewed and increased sales to markets like Czecho-Slovakia and Roumania.

Scandinavia, always a good consumer of B.I.P. films, and neighbouring Holland, also quite high in the list of European clients taking Elstree product, have not been affected by any of the aforesaid difficulties.

Business in France, a country with a big home production, has naturally taken the form of sales of films for dubbing and stories for re-shooting. The films sold under these heads are also prominent in other European sales, and include "Money for Nothing," "Maid of the Mountains," "Sleepless Nights," "Men Like These" and "Money Talks." Negotiations are on foot for the disposal of the newer Elstree product as we write.

Countries requiring superimposed title copies are well catered for at B.I.P., possessing, as they do, an editing department with long experience in this type of work. After considerable experiment with all other known methods, the present process employed gives an unmasked title of exceptional clarity printed into the positive without any loss of photographic or sound quality.

Impressive New Product

The productions completed at Elstree in the last two months and in work there at the moment will mark a new era in British film history, and delight the exploiters of B.I.P. overseas. Although British artists have by this time acquired a fame of their own abroad, there is no denying that big names from Hollywood will lend more power to the attractions of British product in all markets.

The new product will merit equal rank with the best films of any other company in the world, and includes big attractions, such as "The Song You Gave Me," a high-class comedy with charming music, featuring Bebe Daniels and Victor Varconi, and "The Southern Maid," with Bebe Daniels, Harry Welchman and Clifford Mollison in the leading rôles of a famous musical comedy which is designed to beat the records put up by "Maid of the Mountains."

The success of "Sleepless Nights" will be repeated and enlarged upon in "Facing the Music" and "You Made Me Love You." In the last-named picture we see the beautiful Thelma Todd from Hollywood proving an ideal partner for the sprightly Stanley Lupino.

Gene Gerrard, with many laurels for comedy successes to his credit, will take an entirely new line of country in "The Rest Cure," and in order to retain balance in the type of picture offered by Elstree, more serious subjects will be found in "Contraband" and "The Red Wagon." Paul Stein will direct the latter film, which is adapted from the "best seller" novel by Lady Eleanor Smith. Two more Hollywood stars are found in "I Spy," where Sally Eilers and Ben Lyon are seen involved in the stormy politics of a mythical European republic.

With the existing well-established exploitation arrangements abroad enjoyed by B.I.P. (Export), Ltd., and the prospects of income from pictures such as those mentioned above, it can be said that the future for the British film was never brighter than at present. There are small but sure signs that the worst of the world depression is over and full justification will soon be to hand for the present B.I.P. policy of bigger and better pictures.

Subjects for New Interest Series

ECONOMIC ESSENTIALS FROM THE EAST

By THEODORE RUETE

A PERIOD when the world's attention is concentrated on raising the prices of its primary products seems suitable for introducing to the public a series of pictures showing that many such economic objects come here from the East, and explaining to us the manner of their growth and preparation.

In a haphazard, disjointed fashion, something of the sort, of course, has been done already; perfunctory glimpses of various products and their preparation occasionally having been vouchsafed to us.

The kind of thing about to be suggested here, however, has never yet been seen upon the screen, and producers who realise as they should the change which kinema patrons are constantly demanding might easily do worse than reflect most earnestly about a series such as follows.

"Half the world never knows how the other half lives." But since ardent curiosity is inherent in mankind most people would assuredly be interested were they shown how some of the globe's other races actually do live. They would be doubly intrigued, moreover, if the story of folk hitherto beyond their ken were coupled with the activities of such persons in producing, growing, or getting things which the rest of us daily use or consume. For over many such objects, did we only know it, hangs the glamour of the East. Wonderful and charming are their surroundings, too; while the strange human beings hovering in and about such are equally arresting.

It should always be remembered that what is wanted is not merely, as heretofore, a brief glance at *some* of the processes of certain industries, but a detailed study of each particular product—from its place in forest, plantation, farm, or mountain, to the time it is started on the road for home!

Travelling in the Tropics

For fashioning alliterative titles, and for lessening expense and making for greater convenience when actually shooting the scenes, such economic essentials might well be grouped by countries, many of which, it would then be found, are tropical, maritime lands lying between India and China.

The series, indeed, could be prefaced by a representation of the classical myth of Ceres and Proserpine; to illustrate and explain the waxing and waning of agricultural crops. And then, in any order deemed most suitable, would come a series of acts, or themes, based upon certain countries.

Each of such acts would also have two or more sub-divisions, and each of these again would contain as many different scenes as were required adequately to show the various stages and processes of the several occupations in question.

Crops in the Colonies

To commence with India, for instance, By such pictures as proposed, a link would be forged right away between the everyday life of people here at home, and the tea, jute, teak and coffee industries, and the natives connected with them.

Portrayal of the production, preparation and exportation of these four things would be grouped to figure, and exhibited, as one act, so to speak; the sub-divisions of which could all be shown either in quick succession, or separately.

Thus each item—of tea, jute, teak, or coffee—could be treated as a single, short interlude, or the four might be combined to form a picture of the usual foot-length.

For this they are quite adequate, since the processes in each such industry are endless, picturesque and interesting; although far too numerous and detailed to catalogue in this short space.

The words "Ceylon's Cocoa and Coconuts" make pleasant alliteration. Cocoa, especially, can make quite a long and exceedingly interesting film. And this, moreover, if the pictures are confined solely to scenes in the plantations and harbours overseas!

Sowing and caring for the cocoa-seeds in nurseries; transplanting them to plots; cleaning the plantations; pruning, spraying and harvesting the pods; fermenting, washing, drying and polishing the beans—this last by sending the bare-footed Tamils to *dance* upon them—and finally, bagging up and shipping the perfected cocoa-beans provide a wealth of shots which would be well worth showing.

And the same applies to coconut-production for obtaining copra, so much used in margarine. But this sub-division naturally would be a good deal shorter.

Striking north-eastwards, we come to Burma, which we styled "Further India" when at school. A sequence concerning this far country could show us scenes connected with operations in rubber, rice and rubies—products highly important or usually desirable.

Rubber plantations and production make fascinating films, especially if accompanied, as naturally these would be, by the sight of curiously-clad natives, and suitable, local chattering and sounds. And busy Rangoon upon the Irrawaddy, chief world-port for the shipment of rice, and the ruby-mines of Mogok—who would not give something to get a first-hand peep at these!

In the Lands of Far Away

Onwards and further south and east we press, presently reaching Malaya, where, deep in tangled forests, grow the rambling, ranging, celebrated canes of Malacca. Highly polished, these are walking-sticks. But far more general, to-day, is their employment for chimney equipments, and for clearing the tunnels of underground wires and in sewers.

(Continued at foot of Col. 3)

Does the sweep or the lineman ever think of the jungle when handling the products of those distant thickets?

Tapioca growing and making, also tin mining, are other Malay industries of the greatest importance to us; and they lend themselves splendidly, moreover, to picture production.

Further south in this imagined journey are Sarawak and Borneo, homes respectively of sago and cigars. The disappearing pudding—sago's other name—should yield some picturesque and unusual shots as we attend to the felling in the swamps of the bulging, swelling palms, and see how the sago is extracted from the starchy, pithy core of these.

And with double enjoyment would we smoke the cigars of Borneo—well known here, now—after watching on the screen the production of their leaf.

All the countries visited as yet in this suggested picture-series make part of the British Empire. But for silk—last product of the lot we must swing northwards and far, far to the east—to Shantung, in Cathay! Notwithstanding, this journey is well worth while. For absorbing are the finicky occupations of silk-worm breeding, farming, and the winding and marketing of silk in this most distant province, and worthy of greater attention from a screen point of view.

A SIMPLIFIED SOUND PROJECTOR

Imperial's Neat Job.

IT is the natural evolution of all mechanisms to advance from the complex to the more simple, from the bulky to the compact. While this frequently occupies a long time, the line of progress is usually sure.

In the world of kinematograph machinery similar tendencies are observable, and the apparatus which accompanied the first coming of sound is beginning to lessen in bulk and in complexity.

For the smaller exhibitor this is a great advantage, as it means less room occupied and a better understanding on his part of the essentials of projection.

To cater for his needs, Imperial, of Leicester, produced a short time ago a sound projector in which the projector head and sound-head were merged in one piece of apparatus, instead of being separate as hitherto. It has proved itself in practice and many small exhibitors are adopting this model.

This new machine of Imperial's is not intended to enter into competition with the high-priced projectors and sound systems, but is specifically intended for the small exhibitor, whose throw, current supply, size of projection room, and purse are all equally limited. I cannot conceive it possible that a more compact machine could be constructed without sacrificing some essential feature.

Two Oil-baths

The construction of the combined sound and projector head is simplicity itself. The main casting forms two oil-baths, in which runs all the gearing. The upper oil-bath contains the top sprocket and shutter drives, in the lower are the intermittent motion, bottom sprocket and sound sprocket drives, the two sets of gearing being connected by a vertical shaft, an extension of which drives the take-up shaft.

The two oil-baths have separate filling plugs and oil level indicators, while thorough circulation of the oil is ensured by the rotation of the gears.

Special Optical System

The light from the exciting lamp, which is carried in a small lamphouse behind this drum, is focussed through a small optical system, specially made by Taylor, Taylor and Hobson, upon the sound track.

From the sound sprocket, the film forms a loop before reaching the take-up sprocket, and runs from there to the take-up box. The gate is of sturdy construction, pressure being applied by adjustable spiral springs equalised over the two runners. In place of rollers, every sprocket is fitted with a steel shoe, which, no doubt, has the merit of enduring far more neglect than a roller.

The modern rear shutter is embodied, behind which is a simple form of cut-off for changing over. The auto-shutter is carried in a compartment behind the gate, and is worked by means of steel weights, which, under centrifugal force, grip the inside of a phosphor-bronze drum; this device is carried on a low-speed shaft, so that wear is negligible.

An Unusual Feature

The illumination is of unusual construction. It consists of a mirror arc, which can be fitted either with a 5½ in. or an 8 in. mirror, the two carbons being fed from a single knob, longitudinal movement of which in either direction enables one carbon or the other to be separately fed.

The negative carbon is placed almost in a vertical position, enabling the mirror to be made without a hole. The light is then focussed through a long-focus condenser on to the film, the condenser serving both to cool the beam and to produce a more even field of light.

The most striking feature of the lamp is, perhaps, its tiny lamphouse, which is built up of heavy aluminium castings, with wide fins for heat radiation. The size of it would obviously be quite inadequate, were it not for the fact that fan blades formed on the shutter force a current of air right through the lamphouse, which air is not allowed to impinge on the film, thanks to the condenser.

Low Price

Not the least valuable feature of this machine from the point of view of the small exhibitor is its price, the sum of £176 purchasing a complete projector outfit, with amplifier, speaker, non-sync., and installation; for approximately £300 a complete installation, with two projectors, can be fitted.

THREE OF THE B. & D. OUTPUT

In the above scenes from B. & D. pictures (1) and (2) represent typical shots from Jack Buchanan's THAT'S A GOOD GIRL, (3) and (4) are from BITTER SWEET, and (5) and (6) are from UP TO THE NECK

THE NEWSREEL MAN'S LIFE

How complicated are the preparations for securing news pictures will never be fully understood except by those who have tried it. A description of the MOVIETONE NEWS organisation on page ix, is helped by the above illustrations. G. F. Sanger, the Editor, inset

KINE
THEATRE
SECTION
SHOWMANSHIP EQUIPMENT PROJECTION CONSTRUCTION
MUSIC SUGGESTIONS · SOUND & COLOUR

Theatre Furnishing
Pixtons Ltd.
65 NEWMAN STREET
LONDON.W.1.

ACOUSTICS FOR THE PRACTICAL MAN

C. W. GLOVER'S SURVEY OF EVERYDAY PROBLEMS

THE progress of architectural acoustics has been extraordinarily rapid during the past few years. No doubt, this progress is in the main due to the demand created by the talking picture, perhaps some of it has come about by the need created by our modern buildings with their more flimsy structures.

It is notable, however, that until there was a commercial demand the science was neglected, and little known to the general architect or engineer.

Mr. Glover's book, "Practical Acoustics for the Constructor," has been written with the object of helping the man engaged in solving practical problems, it is also intended to act as a text-book for the student of the subject, which is very badly needed.

Mr. Glover is in the happy position of being a teacher and a practical man solving practical problems, and, in addition, one of our leading authorities on the subject. He is, therefore, well qualified to write on his subject, and his book ably maintains the standard one would expect from him. He deals with the matter in a systematic manner, advancing logically from the theory of the subject, which is enunciated from first principles and demonstrated by simple experiments, to the fundamental laws and practical examples as applied to various specific types of buildings.

Scope for Research

The chapters on theory give one the impression that there is still great scope for research work here, and also for a clever inventor to produce more accurate instruments to aid the research worker and the practical man in the measurement of sound.

The chapter on the transmission of sound should be very valuable to many architects, especially the tables giving the sound insulation values of various partitions.

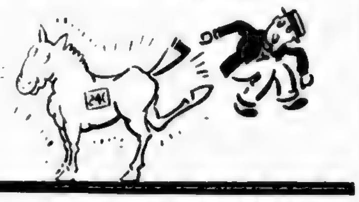
Whilst interesting, the chapter on aircraft noise seems a little out of place, and its omission would not have detracted from the value of the book to those for whom it was primarily written. Acoustical specifications will be found to contain a lot of valuable information, but, no doubt, the reader will decide that the best method is to ask the expert acoustical engineer to write his own specification and see the work carried through.

Textbook and Handbook

This is the probable conclusion to which any sensible architect will come after reading the book. All the same, he will undoubtedly have benefited therefrom and obtained a considerable store of useful knowledge. It might have been better if

(Continued on page 60)

HE WHO GETS SLAPPED



It was a simple-looking youth from the wilds or the wolds who approached a Blackpool kinema manager and asked why M-G-M had a lion as a trade mark instead of Metro's Golden Mare.

The verdict was "justifiable homicide."

The Observation Window

The Development of Lenses

Instructive British Association Paper

Still and Movie Cameramen

IN Leicester, where the British Association has been holding its meetings, one of the best-known local industries is that of Taylor, Taylor and Hobson. It was only fitting, therefore, that this very fine craftsmanship should have its representation before the Association.

WILLIAM TAYLOR, who, with his brother, Thomas Smithies Taylor, opened the business of manufacturers of photographic lenses there in 1887, contributed a very interesting paper before the Association on "The Development of Photographic Lenses at Leicester."

"THE appliances used for lens-making in those days," he said, "were of a remarkably primitive kind, and we set ourselves to improve them, and the result has been that to-day we make lenses both more accurately, and more cheaply, than was done in those days.

"ALTHOUGH the methods of manufacture we developed are well suited for the making of lenses in indefinite quantities, of any one pattern, we make 240 different models of lenses regularly, each at rates per annum varying from one to scores and hundreds of thousands."

VISITING the Annual Exhibition of the Royal Photographic Society last week, and inspecting the photographs there, I could not help feeling that, in outdoor photography at least, the kinecameraman has still much to learn from the artist in still photography. There had obviously been patient study of many of the subjects to secure the right moment in which to expose the plate.

SIMILARLY, in the artificially lit subjects, it appeared that the screen had been studied by photographers with great advantage. As most kinematographic work is shot by artificial light, most of our cameramen have developed a very remarkable technique, which becomes a pattern for the still photographic artist.

UPON the whole, colour was disappointing, very little advance having been made over last year's standard. This was especially the case with transparencies. I had hoped to see examples of Spicer-Dufay work, but this is hanging fire inexplicably. The colour prints include some very good work, but with a tendency in some cases to over-emphasise reds.

WORDS mean absolutely nothing to a modern sound-mixer on motion pictures. All he is interested in is the tone and quality of the voice. So says Gene Merritt, chief sound engineer on "The Way to Love," which Maurice Chevalier is making for Paramount in both English and French versions. Although he does not know a word of the language, Merritt controls the microphones on the French production as well as the English.

"A SOUND-MIXER could work on a picture in any language with the same results, without knowing a single word of that tongue. Naturally, he wouldn't notice any errors in pronunciation, but the director could safely rely on him to check the dialogue accurately for defects in tone, pitch and quality."

J. BENSON.

THIS WEEK'S PROJECTION ROOM

The Troxy, Commercial Road

The projection-room of the Troxy, Commercial Road, which was opened on Monday, might well stand as a model for projection-room lay-out, modified to suit special circumstances. It is equipped with Ross machines fitted with Major Control and effects machines. The double machine will be noted in the centre of the picture.

Resistance, motor-generator and rewind rooms adjoin, while at the rear, across an open space, are the engineers' shop and stores.

TELEVISION BY BEAM TRANSMITTER

NOVEL DEMONSTRATION AT LEICESTER

IT may be that the meeting of the British Association at Leicester this year may be counted as the starting point of televised pictures in the kinema.

On Friday of last week a demonstration of television over a beam of light was given to a select company, the method employed suggesting a new treatment of the problem.

A Televised Picture

At the end of a darkened corridor was a white screen 5 ft. by 5 ft., and on it appeared in absolute clarity the likeness of one of the research engineers who at that moment was in another part of the building. The head covered the entire area of the screen, and moved and appeared to chat easily.

H. M. Dowsett, research chief of the Marconiphone Co., stated his opinion that the demonstration showed what really could be done with a television system capable of use over long distances—say from London to Berlin.

A Newsreel Possibility

"Apparatus like this could be installed in a kinema and used to throw on to the screen actual pictures of events as they occur. We could not use a full-size screen with a single picture, but it is quite easy to fill a screen twice as large as this one. Even now, I think this is easily the largest television picture ever obtained from a single light source."

The Transmitter

The light transmitter for this demonstration consisted of a searchlight fitted with a sodium lamp which threw a yellow light across the quadrangle. The beam of light was reflected through a mirror on the roof opposite into the receiving "searchlight" in a room nearby.

Central Distribution

The total distance of the circuit for television and sound was about 200 yds., but Mr. Dowsett explained that such a light transmitter would be of great use over a reasonable distance in crowded areas, such as towns, and could be used to send pictures to kinemas from a central transmitter. For longer distances wireless would be used.

Baird Progress

A demonstration of Baird television was also given to members of the British Association. "Recent delevopments in my laboratories in cathode-ray technique," Mr. Baird said, "point to the possibility in the near future of satisfactory television reception by ultra-short-waves at a reasonable cost. We are shortly installing an ultra-short-wave transmitter at the Crystal Palace. The commanding position of the south tower gives it great value."

◆

NEW RECRUITS FOR W.E.

GARRISON, ALDERSHOT, SIGNS

T. P. Drew, sales manager of Western Electric, announces a further four contracts secured by W.E.

These contracts were for the Palace, East Ham, the latest Victor Sheridan project; New Cinema, St. Andrew's Street, Cambridge; Oldfield Picture House, Bath, and the Electra Palace, Sheffield.

W.E.'s type 3A models are to be installed in the New Cinema and Oldfield Picture House, a 3SXFNS in the Palace, and a 4U equipment in the Electra Palace.

The Garrison Cinema, Aldershot, has now signed for the installation of Western Electric's new 4.A all-mains system. Other theatres which have contracted for this new all-mains equipment are the Plaza, Bristol, and the Beanlands Pavilion, Cleveleys.

SIEMENS PLANIA CARBONS
A "STRIKING" SUCCESS

SHEFFIELD SCENIC DISPLAYS

V. H. DEACON EXPLOITS "KING OF THE RITZ"

V. H. DEACON, manager of the Albert Hall, Sheffield, is well maintaining the tradition of the Barker Pool Kinema for showmanship. He has just put over two more excellent stunts in successive weeks. The first of these was in connection with "King of the Ritz" (Gaumont-Ideal) for which one of the best window displays ever seen in Sheffield was arranged. It was a tie-up with Jay's, Ltd., who allowed the use of the largest of their windows for a scenic display. With an artistic lounge background, this portrayed a scene from the film. Another scene from the film was depicted in a capital scenic display in the large foyer at the hall. The artistic character of this was enhanced by the running way in which the lighting was introduced.

"A Night in Cairo" was put over in a different but equally effective manner. A prologue was staged with vocalists in Egyptian costumes. This was introduced in artistic setting, a Moorish vocalist singing the theme song, to the accompaniment of Capt. Dring on the organ, with a violin obligato played by Mr. Deacon. The excellence of the prologue was commented on at length by the local newspapers, and Mr. Deacon received a large number of congratulations from patrons. The film and prologue were boosted by means of a lobby display and a scenic display outside surmounted by a 200-sheet hand-written poster. This was illuminated with floodlighting.

◆

RACE MEETING PROMOTED.

For "Speed Demon"

Dennis C. Walls, of the Casino, Manchester, in co-operation with the hydroplane section of the Manchester Motor Club, promoted a speed boat race meeting on the lake of the Belle Vue Zoological Gardens to publicise the screening of "Speed Demon" (U.A.). The prize for this contest was the Casino Cinema Cup, presented by Mr. Walls. The event and publicity for the film was announced by means of public address equipment installed in the Belle Vue grounds and Motor Cycle Speedway. Stills of the film were exhibited at all the entrances to the gardens, and the sole advertising space in the programme of events and further space in the Speedway Bulletin and boxing programme was obtained free by Mr. Walls.

All the competitors, one of whom was an English representative at Lake Garda, Italy, were present at the first performance, where Mr. Walls presented the Casino Cup and Prize.

An engine similar to the type used in the film, and also at the meeting, was exhibited with appropriate publicity matter in the vestibule.

◆

BLACKBURN PROLOGUE

For "Soldiers of the King"

Popular as is "Soldiers of the King" (W. and F.), J. Hampson Pilkington devised a clever little plan to give it an extra boost at the Rialto, Blackburn. Before the opening there marched on to the stage at each performance four smart young "soldiers" in Guards' uniform, and they sounded calls and beat tattoos, creating the right atmosphere for the picture.

This prologue was completed by suitable songs played on the organ by H. Titherington, including "Soldiers of the King," "There's Something About a Soldier," "Colonel Bogey," and the like.

The uniformed men appeared again at the end of the picture, and these little extra scenes, smartly carried out, brought down "the house," and undoubtedly had a share in making the week at the Rialto one of the best ever.

◆

CONVICT THEME

Exploited at Falkirk

J. Nicol, tieing up with the convict theme of "20,000 Years In Sing Sing" (First National), arranged a street parade to arouse interest in the film's presentation at The Cinema, Falkirk.

Two men dressed as convicts paraded the district, carrying between them a large disc announcing the screening of the film.

A section of the queue outside the Futurist, Birmingham, where record crowds collected to see the presentation of the SIGN OF THE CROSS (Paramount)

IMPRESSIVE PUBLICITY FOR "SIGN OF THE CROSS"

Newcastle Prologue and Epilogue

NEWCASTLE never had such a week of outstanding film fare as when "Sign of the Cross" was screened at the Paramount, "King Kong" at the Stoll, "Cavalcade" at the Queen's Hall, and "The Good Companions" and "Oliver Twist" at the New Westgate.

Of course, the excellent results that were achieved were not attained by the managers sitting down and waiting for the patrons to walk into their halls. Special publicity stunts were embarked upon, the more striking of which was the Stoll's immense posters of "King Kong," and the Paramount's outdoor lighting and presentation of "Sign of the Cross." Morning shows were given at the Paramount.

After checking up his box-office returns for the first three days of "Sign of the Cross" run, G. G. Sadler, the general manager at the Paramount, informs us that in those three days 28,000 people had paid for admission to the theatre.

An effective prologue and epilogue was staged by a choir of 25 local singers, dressed in keeping with the period of the film, and some of them wearing the actual costumes worn by the players at Hollywood when the film was registered.

In the centre of the stage was a built-up mound, surmounted by a cross on which was concentrated a single beam of lambent light. At the top of the mound stood a girl with arms upstretched toward the Cross, and slowly ascending towards her were the men and women vocalists, singing the theme anthem, "Shepherd of Souls."

This scene was viewed by the audience through a gauze curtain, and as the picture opened, the stage setting was cleverly merged into the screen setting. The epilogue was on similar lines, with the two central figures shown in their ascent toward the Cross, hand in hand, as they were seen on the screen, ascending to the arena, all so cleverly superimposed that it was difficult to determine where the film ended and the stage setting began.

The exterior lighting of the theatre, always brilliant, was supplemented for this picture, and the high building was surmounted by a cross which could be seen, as a luminous outline, for four miles to the northward, across Town Moor and in Gosforth.

Illuminated Cross Attracts Bristol

FOR "The Sign of the Cross," which he had on a fortnight's run at the Bristol Hippodrome, George A. Higgs arranged a striking outside exploitation campaign in addition to a very effective presentation for the film itself.

On the upper part of the façade of the theatre, he had a large sign, 21 ft. by 14 ft., erected, and on this was a raised cross measuring 10 ft. by 5 ft. At night this cross was illuminated, while by means of specially arranged floodlights the lower part of the sign was lit up, with the result that a heavy shadow was thrown at the back of the cross, which gave the effect of another cross in shadow behind the lighted one. This sign stood out well, and could be seen right across St. Augustine's Bridge and the city centre.

The sign was supported by three Roman pillars on the top of the canopy, and was adorned by Roman plaques. The canopy had a pelmet with Roman designs upon it, while the vestibule of the theatre was decorated in the manner of a Roman antechamber. The two doormen on the front were attired as Roman legionaries, while the cashiers and the attendant at the chocolate kiosk wore the costumes of Roman ladies.

At each screening of the film, the performance opened with organ music, then, as the cross appeared on the screen, the organ faded out and was replaced by the music of "The Sign of the Cross" as the picture began. To heighten the effect of the opening scenes, which show the burning of Rome, a faint red glow was thrown on to the screen from the footlights.

The scene which Mr. Higgs arranged as a finale was particularly effective; as the doors of the arena closed behind Marcus and Mercia, and the cross again appeared upon the screen, two legionaries in full armour stepped on to the stage, and took their positons, one at each side of the curtains. As the cross began to fade out and the curtains closed, the legionaries walked across the stage in step with the closing curtains, and, meeting in the centre, they drew the curtains together, then, turning, they faced the audience and gave the Roman salute with outstretched spears.

Mr. Higgs arranged 14 tie-ups with leading booksellers in the city, and he had seven first-class window displays. He also secured a good amount of free publicity from the local Press, the two evening newspapers published photographs of his front-of-the-house display, and devoted a good amount of news space to the film.

◆

F. Harrison, the manager of the Pavilion, Earlestown, scored a victory over King Sol when he packed his kinema every night during the carnival week. So successful was the carnival that two matinee performances were held. A complete change of programme was arranged for each evening, and in addition cabaret shows were presented.

"CAVALCADE" BOOST

BOURNEMOUTH EFFECTIVE CAMPAIGN

IN connection with the screening of "Cavalcade" (Fox) at the Regent, Bournemouth, E. V. Glenister put over an effective vestibule display.

The front of the house was specially illuminated, the title of the film being a particular feature of the display.

In the entrance foyer were a number of flags surmounting the pay-box, and the display easels. Across the front of the flight of stairs leading to the auditorium was a representation of a triumphal archway. This was of particular interest, as a praiseworthy endeavour had been made to maintain the setting in keeping with the decorative scheme of the vestibule. On either side of the archway were emblazoned in scroll work the dates of the particular events of the years depicted in the film; also in bas-relief were representations of the arms of warfare.

During the week preceding the showing of the film, Kevin Buckley, the house-organist, staged a special prologue. An H.M.V. record of excerpts from the play was put over on the "non-sync." with an organ accompaniment. This was very effective, as the organist made full use of his opportunities in bringing out the "high spots" of the well-known tunes which were a feature of the play.

At the part of the record introducing the hymn, "Rock of Ages," the house lights were gradually dimmed—the stage darkened and the tabs parted to disclose a white cross under a blaze of "spots." The effect was most dramatic, and at several of the performances the audience were visibly affected.

During the presentation of "Cavalcade" at the Regent, arrangements were made by E. V. Glenister, the general manager, to have collections made in the vestibule on behalf of St. Dunstan's Hostel. As a result over £322 was raised.

◆

LADDER IN STREET

Warrington Stunt arouses Curiosity

A number of really bright schemes with an entirely new angle have been introduced by H. Parkin, manager of the New Grand Cinema, Warrington. For "Letting in the Sunshine" (Wardour) Mr. Parkin aroused everyone's curiosity by having a pair of step ladders placed near the sidewalk of one of the town's busiest thoroughfares. When passers-by "went to see what was the matter" they found a neatly-worded card "Are you taking the necessary steps to see Albert Burdon in 'Letting in the Sunshine'?" which explained everything.

A giant butterfly measuring 8 ft. by 6 ft. adorned the entrance to the building to announce the showing of "Madame Butterfly." The butterfly, which had been made from three-ply, looked very effective when two floodlights played on the vari-coloured tinsel which covered the front of the model.

◆

THE PALACE VESTIBULE

For "Dinner at Eight"

The Palace Theatre vestibule has this week been greatly admired for its refined and dignified showmanship features. This is the work of Sankey and New York Display, one of the leaders in the field of advertising display in all its branches.

M-G-M's "Dinner at Eight," the latest and most modern film of to-day, called for the employment of the most up-to-date and modern display methods. This Sankey and New York Display have given it.

The whole of the interior of the vestibule has been panelled throughout with perfectly matched veneers and into it has been introduced large coloured portraits of the stars, and a composite panel. A large model of a clock containing transparencies is excellently carried out.

The work has been constructed throughout of fireproof material conforming to L.C.C. regulations, and the workmanship and finish of the job are remarkably creditable to all concerned.

THE SIGN OF THE CROSS WITH

A feature of E. E. Lundy's exploitation for the SIGN OF THE CROSS (Paramount), was this striking frontage display at the Forum, Liverpool

BARTHELMESS
MODELS SUPPLIED BY WILSON GEOFFREY & Co LTD
BROWN

A model airport arranged in the vestibule of the Albert Hall, Sheffield, by V. H. Deacon to create atmosphere for CENTRAL AIRPORT (First National)

AROUND THE LONDON SHOWS

"Walls" Greets Tussaud's Patrons—Nautical Atmosphere for "Luxury Liner"

FOR the showing of "The Blarney Stone" at the Madame Tussaud's Kinema, L. M. Kent worked an ingenious stunt in which he co-operated with the waxworks exhibition side of the place of amusement.

The model of Tom Walls, who, of course, is the principal actor in the film, was taken from the waxworks exhibition and a notice recorded the fact that it was "temporarily removed." The figure was to be found at the pay-box of the kinema, and the smiling face provided a cordial welcome to patrons.

This, by the way, is not the first time that the kinema side and the exhibition side have co-operated, for I recall at one time seeing wax effigies representing page boys in the vestibule of a kinema. The effect was so lifelike that many patrons actually addressed the figures before realising their mistake.

Camberwell Collects Coupons

Borrowing an idea from the cigarette manufacturers, the management of the Grand Hall, Camberwell, have initiated a coupon collecting scheme.

The idea, naturally, has a publicity angle, and the scheme is to exploit "Oliver Twist," which is a "forthcoming attraction." A series of picture cards are being issued—which are particularly good—depicting characters and scenes from the film. Patrons—who can only obtain the cards at the box-office on admission—are invited to obtain a complete collection of ten cards. This attained, two complimentary vouchers will be issued on production of the set of cards.

Screen Stars on the Stage

The new policy of its present proprietors is reflected in the inauguration of kine-variety at the Capitol, Forest Hill. Herchel Henlere, the musician wizard, is the star attraction for this week, and other notable acts will be seen in successive weeks.

When I looked in I found a crowded house enjoying the appearance for "One Night Only" of Dodo Watts, assisted by Arthur Klein, in a singing act. Miss Watts, prior to her advent in films, was a special favourite of South London during her association with the Elephant and Castle Theatre.

Kinemas Join Charter Celebrations

Willesden last week was a borough of gaily decorated shops and houses for the occasion of the Charter Day Celebrations and foremost among those who put over good displays were the kinemas. Each hall contributed to the brighter Willesden effort, and Manager Maitland, of S. L. Bernstein's Empire, put a competitive spirit into the decorative work by offering cash prizes for the best dressed houses in the district.

A committee of councillors toured the area, and on Friday evening the Deputy Mayor presented the prizes from the Empire stage. On Saturday morning a special children's matinee was held, and this was attended by the Charter Mayor in full regalia. Speeches were made to the youthful audiences, and afterwards each one received presents of fruit and sweets. In addition, each child born on Charter Day is to receive from the Town Council a silver cup, and it has been arranged for this ceremony to take place in the near future at the Empire.

A Brighter Dagenham

There is evidently a great interest taken in music in the Dagenham district, for Wally Brailsford, who is now managing the Princess, tells me that since its inception the house has supported orchestral and organ interludes, and that they are among the most popular programme items he can offer.

Wally is still responsible for the bright stage shows put on at this house, and among the recent shows staged, request weeks in connection with the *Daily Herald* Music Contest have proved favourites. Patrons were asked to send in the titles of items they would like to hear; and so acceptable was this found that it was necessary to run it a second week.

Harry de Jong is the musical director in charge of the 12-piece combination, and, together with Reggie Foxwell at the Compton organ, he has maintained his popularity with the Princess patrons by a careful selection of music put over with sound showmanship in Wally Brailsford's cheerful settings.

A musical tour through London, finishing with an impression of a recital at Westminster, is being put over this week by Reg. Foxwell, and is making a hit with the public.

Book for "Luxury Liner"

At the Hippodrome, Willesden, I found Fred Heath had given "Luxury Liner" (Paramount) a good boost by means of an attractive vestibule display. From various shipping companies he had secured a plentiful supply of liner appliances, such as compasses, engine-room indicators, lifebelts, ship's railing, etc., and made them into an interesting exhibit.

Illustrations of many ships were set about the vestibule, and over the name of each one was pasted a small slip, transforming it to "Luxury Liner."

Posters were set around the entrance telling patrons to book their passages for "Luxury Liner," which was leaving at short intervals. The pay desk was converted to a booking office for the occasion, and trips were priced at 7d., 9d., and 1s.

Cafe Tie-ups for "42nd Street"

Southsea Orchestra Plays Song Hits

ONCE again the versatile manager of the Commodore Theatre, Southsea, Eddie Burns, and his capable assistant, Pat Reed, are pulling the crowds to the house by their cute publicity stunts. For the screening of "42nd Street" (First National) shop window settings, orchestral tie-ups in cafés, and stunt posters throughout the district were employed. Two window settings were arranged with Storry's, Ltd.—the largest gramophone dealers in the town—where an attractive display was arranged with cut-outs of the film stars, artistic announcement cards, and the song hit records displayed.

In the Savoy and Mikado cafés, gold-leaf inserts stating that "42nd Street" was showing at the Commodore Theatre all the week were placed beneath the glass tops of the 250 tables, announcing also that Harry Howe and his orchestra were, during the evening, playing the song hits from the films. During these interludes, the song titles were announced by the leader and reference made to the theatre and film, whilst the scheme was further supported by a large number of stunt posters being displayed in various positions throughout the town. Result, the house opened to a queue of well over 600 on the Sunday evening and played to big business throughout the week, despite the counter-attraction of King Sol.

"TAMING THE JUNGLE" Creates Record at Blackpool

A record run for an independent picture has been created by "Taming the Jungle," the Equity-British animal film. This feature was booked more as an experiment by the Pleasure Beach Co. for their theatre, the Novelty, Blackpool, for a five weeks' run. It was so successful that they continued the run for a further four weeks, making nine weeks in all. It was played throughout the hottest month of the year to record business.

"Taming the Jungle" portrays how the wild animals are trapped in the jungle and exported to civilisation, which lends itself to special exploitation.

A section of the foyer of the Novelty Theatre, Blackpool, showing exploitation of TAMING THE JUNGLE (Equity-British) which broke all records for a run of nine weeks

DINNER AT EIGHT
AT THE PALACE

SANKEY
AND
NEW YORK
AMALGAMATED DISPLAYS

ARE PROUD TO DRAW THE ATTENTION OF SHOWMEN TO THE

VESTIBULE DISPLAY

AT THE PALACE THEATRE, W.

The reputation of this firm has been built up on its ability to appreciate the true publicity value of a display and its artistic capabilities in carrying out any scheme proposed by them with thoroughness and attention to detail and finish. The display at the Palace is no exception to this rule, and maintains the high standard of work which is consistent with this firm's acknowledged leadership in setting the fashion in the display world.

Here in the Palace vestibule you will find a well-conceived and dignified interior treatment which is truly expressive of the atmosphere of the film, restrained, in perfect taste, with no unfinished sections, no last-minute alterations and additions—the whole an example of a carefully planned and well carried out piece of cinema publicity in its most advanced state.

Our work is built throughout of materials necessary to the L.C.C. regulations, and we can safely assure exhibitors that they may have perfect confidence that any work of a similar character carried out by us cannot be open for criticism or condemnation by L.C.C. authorities. This is a most important point, as we find that there are a large number of displays in existence which do not conform to these regulations, and action on the part of the authorities would have, in most cases, very serious results to the exhibitor concerned.

Sankey & New York Amalgamated Displays were proud of the display at this same theatre for "Grand Hotel," the exterior and interior were treated by them, and here, where they have concentrated solely on the vestibule, feel that this specialisation has been justified.

The policy of this firm from its earliest conception has been to supply the best in ideas and workmanship at fair competitive prices, and this policy remains unchanged in face of price-cutting and plagiarism.

We would like to make it clear that, apart from furnishing the main ideas for the treatment of the exterior display, the above company had no connection whatever with that part of the work.

SANKEY AND NEW YORK AMALGAMATED DISPLAYS
(*Proprietors : J. H. SANKEY & SON*)
EXHIBITION WORKS, WEMBLEY
WEMBLEY - - - - - - 4804-5-6

October 23 Releases

FROM TRAGEDY TO FARCE

WIDE RANGE IN RELEASE SUBJECTS

Suggestions for Creating Musical Atmosphere

By A. W. Owen

RELEASES this week range from morbid and poignant drama to farcical comedy, which enable us to use a similar wide range of music for their introduction.

The dramatic parental film "Sweepings" will give no alternative choice of the adagio from Beethoven's "Pathetic Sonata," or Wagner's "Traume" (Dreams) if the first number is too long, as it is almost a sacrilege to make cuts in such well-known classical excerpts.

Romance plays a great part in "A Farewell to Arms," "Possessed," and the sex drama "Ex-Lady," and the music chosen is romantic rather than dramatic, particularly as the opening scenes are of the former character. Sir Edward Elgar's "Carissima," Franz Liszt's "Liebestraum," and Ketelbey's "Sanctuary of the Heart" should be safe numbers to feature.

For the "Prince of Wales" film the only possible interlude is the performance of "God Bless the Prince of Wales," purely as introductory number, concluding as the film is screened.

Farcical comedy is well provided for by the latest theatre successes, "Give Me a Ring" and "He Wanted Adventure," unless medleys of the latest dance numbers is preferred for provincial theatres where the musical comedies have not yet been heard.

"A FAREWELL TO ARMS" (Paramount)

Cert. A. 7,621 ft. Reg. No. F.8703. Reviewed in *Kine*, May 4, 1933.

Publicity.—Three 6-sheets, one 12-sheet, one 48-sheet.

Stars.—Helen Hayes, Gary Cooper.

Atmosphere.—Tragic and poignant war romance, with an Italian Red Cross setting, and vivid depiction of war scenes behind the lines and in hospital.

Orchestra.—"Sanctuary of the Heart." Ketelbey. (Bosworth.)

Organ.—As orchestra, with adaptation from the piano-solo copy for solo presentation, and from the piano-conductor copy of the above orchestration for synchronisation with record, as detailed for non-sync.

Non-Sync.—"Sanctuary of the Heart." Ketelbey. Recorded by the composer and his Concert Orchestra on Columbia D.B.9405.

Lighting Effect.—Turquoise blue to violet, two shades of purple and amber.

"SWEEPINGS" (Radio)

Cert. A. 7,231 ft. Reg. No. F.8818. Reviewed in *Kine*, June 8, 1933.

Publicity.—Two 6-sheets, one 12-sheet, one 48-sheet.

Stars.—Lionel Barrymore, Gloria Stuart, William Gargan.

Atmosphere.—A dramatic narrative of parental ambition and bitter disappointment by the complete failure of the four children of the family.

Orchestra.—The adagio from the "Pathetic Sonata." Op. 13. Beethoven. (Boosey-Hawkes.) Played as introductory interlude. Or "Traume" (Dreams). Wagner. (Boosey-Hawkes.)

Organ.—As orchestra, with adaptation from any piano-solo edition of Beethoven sonatas, and presented as a solo interlude only in preference to any attempt at record synchronisation. If synchronisation desired, use non-sync. alternative record of "Traume." (Wagner.)

Non-Sync.—The adagio from the "Pathetic Sonata." Op. 13. Beethoven. Recorded by Mark Hambourg, solo-piano, on H.M.V. C.2052. Or "Traume" (Dreams). Wagner. Recorded on H.M.V. D.1808 by the Chicago Symphony Orchestra.

Lighting Effects.—Orange to amber, green (dark) to purple.

"SUMMER LIGHTNING" (U.A.)

Cert. U. 7,004 ft. Reg. No. Br.8785 Reviewed in *Kine*, June 1, 1933.

Publicity.—Two 6-sheets, one 12-sheet, one 48-sheet.

Stars.—Ralph Lynn, Winifred Shotter, Dorothy Bouchier.

Atmosphere.—Farcical comedy adapted from a P. G. Wodehouse story, with characteristics of the famous Aldwych Theatre farces.

Orchestra.—Selection. "Give Me a Ring." (Chappell.) With cuts to suit length of interlude allowance.

Organ.—As orchestra, with adaptation from the piano-solo copy for either solo or synchronised presentation and synchronisation with record, as detailed below for non-sync.

Non-Sync.—Selection. "Give Me a Ring." Recorded on Columbia D.X.473 by Debroy Somers and his Orchestra, with the Carlyle Cousins, Dan Donovan and Cecil Petrie, the original theatre production artistes.

Lighting Effects.—Blending of bright colours, with suitable changes for each excerpt used from selection.

"THE LITTLE GIANT" (First National)

Cert. A. 6,863 ft. Reg. No. F.8742. Reviewed in *Kine*, May 18, 1933.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Edward G. Robinson, Mary Astor.

Atmosphere.—The adage, "Let the shoemaker stick to his last," gives this film its theme. A Chicago beer baron's adventures in trying to break into high society. Comedy with many hilarious situations.

Orchestra.—"He Wanted Adventure." Selection. (Chappell.) With cuts to suit length of interlude required.

Organ.—As orchestra, with adaptation from the piano-solo copy only for solo presentation, but using the piano-conductor copy of the above orchestration when synchronising with record, as detailed below for non-sync.

Non-Sync.—"He Wanted Adventure." Selection. Recorded on H.M.V. C.2553 by the New May Fair Orchestra; or if short introductory music desired use any up-to-date foxtrot or six-eight movement with last bars synchronising with the screening of the film's first title.

Lighting Effects.—Blending of the brightest colours in varied and well contrasted tints.

"POSSESSED" (M-G-M)

Cert. A. 6,791 ft. Reg. No. F.8776. Reviewed in *Kine*, May 25, 1933.

Publicity.—Two 6-sheets, one 12-sheet, one 48-sheet.

Stars.—Joan Crawford, Clark Gable, Wallace Ford, Skeets Gallagher.

Atmosphere.—Emotional drama of secret marriage of society man with political ambitions and small town factory worker.

Orchestra.—"Carissima." Sir Edward Elgar. Played as introductory interlude only, with last bars of music synchronising with first subtitle of film screening.

Organ.—As orchestra, using piano-conductor copy from above orchestration either for solo or synchronised presentation with record, detailed below for non-sync.

Non-Sync.—"Carissima." Sir Edward Elgar. Recorded by the composer and the New Symphony Orchestra on H.M.V. E.547. Played as detailed for orchestra above.

Lighting Effects.—Shading from light to dark blue, followed by violet of medium tint.

"EX-LADY" (Warner)

Cert. A. 6,040 ft. Reg. No. F.8821. Reviewed in *Kine*, June 1, 1933.

Publicity.—One 6-sheet, one 12-sheet, one 48-sheet.

Stars.—Bette Davis, Gene Raymond.

Atmosphere.—Sex drama, which completes an obvious cycle which proves to the moderns that marriage, with all it entails, is the only real safeguard for happiness and sex contentment.

Orchestra.—"Liebestraum." Franz Liszt. (Boosey-Hawkes.)

Organ.—As orchestra, with adaptation from any piano-solo edition for solo presentation, and the piano-conductor copy of the above orchestration if using the synchronised record detailed below for non-sync.

Non-Sync.—"Liebestraum." Franz Liszt. Recorded on Columbia D.B.9142 by J. H. Squire and his Celeste Octette.

Lighting Effects.—Blue and violet shading from light to deep tints in slow sequence, concluding with medium tinted amber.

"THE PRINCE OF WALES" (W. & F.)

Cert. U. 5,754 ft. Reviewed in *Kine*, June 29, 1933.

Atmosphere.—Life of H.R.H. the Prince of Wales from babyhood to the present day.

Orchestra.—"God Bless the Prince of Wales." (Boosey-Hawkes arrangement.) Played at slow march tempo as introduction only, with a moment's silent break, only, before the screening of the film.

Organ.—As orchestra, with or without record synchronisation with first-mentioned record only.

Non-Sync.—"God Bless the Prince of Wales." Recorded on H.M.V. B.2613 by H.M. Coldstream Guards' Band. Played as detailed above for orchestra, or as separate interlude, "God Bless the Prince of Wales," introducing the regimental marches of the Household Brigade, conducted by Capt. Evans, and played by H.M. Coldstream Guards' Band on R.D.887 (special record).

Lighting Effects.—The British flag colours of red, white and blue.

"RANDY STRIKES OIL" (Pathe)

Cert. U. 5,341 ft. Reg. No. F.8970. Reviewed in *Kine*, July 20, 1933.

Publicity.—Two 6-sheets.

Stars.—Rex Bell, Betty Mack.

Atmosphere.—A drama of the Texan oilfields in which romance plays a strong part.

Orchestra.—"Fra Diavolo." Overture. Auber. (Boosey-Hawkes.)

Organ.—As orchestra, with adaptation from any piano-solo edition for solo presentation and using the piano-conductor (new edition) copy of above orchestration if synchronising with record, as detailed below for non-sync.

Non-Sync.—"Fra Diavolo." Overture. Auber. Recorded on Decca K.577 by Julius Harrison and the Hastings Municipal Orchestra.

Lighting Effects.—Purple, amber and deep crimson for finale of overture.

"THE BLACK GHOST" (Radio)

Cert. U. 4,705 ft. Reg. No. F.8816. Reviewed in *Kine*, June 1, 1933.

Publicity.—One 6-sheet.

Star.—Francis X. Bushman, Jun.

Atmosphere.—Pioneer story of the early 'seventies with Red Indian element and thrilling episodes of buffalo stampedes, etc.

Orchestra.—"The Wanderers' Goal." Overture. Suppé. Final allegro movement only played as introductory interlude, with the final bars synchronised with the screening of the first film title. (Boosey-Hawkes.)

Organ.—As orchestra, if solo interlude only, as there is no recording that I can trace of this overture. If synchronisation desired use non-sync. music.

Non-Sync.—"Prometheus." Overture. Beethoven. (Boosey-Hawkes, or Feldman Continental edition.) Final allegro only from recording on H.M.V. D.1163 by London Symphony Orchestra, presented as introductory interlude only, as detailed above for orchestra.

Lighting Effects.—Blendings of deep amber, fading to deep crimson.

◆

SKY ADVERTISING

5,850,000,000 c.p. BEAM

Exhibitors will probably look forward to more information concerning the apparatus that has been invented for projecting advertisements on to the clouds. It is about to be demonstrated by a London publicity company which has fitted up a motor vehicle to commence a six months' tour of the country on October 2. The advertisements projected during the night hours will be visible to people over a wide area.

The projector, mounted on a trailer, requires current at 175 amp. at 80 volts.

A remarkable optical system has to be employed to obtain a sufficiently powerful beam to overcome difficulties of the heat which is developed. A carbon arc lamp is used and a special form of reflector is carried in the large-diameter compartment at the base of the projector. Actually, the beam is of 5,850,000,000 candle-power.

A circular frame, at the upper end of the cone-shaped central part of the apparatus, contains the publicity matter which is to be projected, and enables quick changes to be made. Advertisements of up to 100 letters and any simple trade-mark or device in outline can be shown.

BOOKSHELF—Continued from page 57

Mr. Glover had not attempted to combine a text-book with a handbook for the practising architect and engineer. A lot of the matter necessary to one is burden to the other and *vice versa*. The busy man does not want "simple exercises," and possibly the theoretical matter might be dealt with a little differently to meet the students' needs.

Perhaps some day Mr. Glover will let us have two books, each for its particular type of reader, and when he does this, may it be suggested that he cuts out some of the humorous (?) sketches and such statements as "it would take 170 years of continuous speech to generate sufficient energy to make one cup of tea." It smacks too much of the child's educator to be worthy of a serious work such as Mr. Glover has written.

Mention must be made of the illustrations which are in general extremely well drawn and very clear, and most useful.

"Practical Acoustics for the Constructor." By C. W. Glover, A.M.Inst.C.E. Chapman and Hall. Price 25s. net.

Kinemas Planned

DROITWICH RECONSTRUCTIONS

Tunstall 1,500 Seater—Bradford Tatler Extension—Tewkesbury Beginnings—Bath Skeleton Up—A Galway Scheme

FOR the reconstruction of the Droitwich Playhouse as a kinema for T. McDermot, at a cost of £6,000, the main contractors are J. and A. Brazier, and Co., Ltd., Worcester Road, Bromsgrove.

Steelwork is by Sutton and Ash, Ltd., New Spring Street, Birmingham; plastering by Bryan's Adamanta, Ltd., Great Francis Street, Birmingham.

The work has been in progress about three weeks.

Salters Hall, Droitwich, is scheduled to close the last week in September for reconstruction. Plans have been passed, and when completed the house will have a balcony, café and other amenities, whilst incorporated in the front will be a number of high-class shops.

Tunstall Scheme for 1,500-seater

A scheme is on foot for the erection of a kinema seating 1,500 at Tunstall, Stoke-on-Trent.

Arrangements have been made for the management of the kinema to be under the personal supervision of Alderman Robert Beresford, J.P., who is proprietor of the Regal, Pavilion and Plaza kinemas, Newcastle-under-Lyme, and who is also chairman of the North Staffs C.E.A.

Tatler, Bradford, Extension

Plans for extensions to the Tatler Cinema, Thornton Road, Bradford, which will increase the accommodation from 600 to 1,000 seats, are being prepared for the owners, Regal Cinemas, Ltd., by A. Ernest Shennan, F.R.I.B.A., of North House, 17, North John Street, Liverpool.

The extensions will be carried out by taking in what is at present a café over the front entrance, putting back the screen and raising the ceiling. The circle will be enlarged and the entrance hall will be made bigger by the removal of the projection box from the ground floor to upstairs.

Oakham Plans Passed

Oakham magistrates have passed plans submitted by J. Norfolk for a kinema with a seating capacity of 600. The house will have a balcony.

Evesham Plan in Abeyance

Owing to the cost of alterations that would be required to convert the Lifford Hall, Broadway, near Evesham, into a theatre suitable for the exhibition of talking pictures from its present state, the application recently made to the justices for a kinematograph licence is not being proceeded with.

Bath Super Progress

Work is well advanced on the steel skeleton of the new kinema at Bath for the Avon Cinema Co., Ltd., of 10, Windsor Place, Cardiff. Plans by W. H. Watkins, F.R.I.B.A., of Bristol, and E. C. Morgan Willmott, of Cardiff, show a house with a seating capacity of 2,000 and a café.

Tewkesbury Work Commenced

Work on the Sabrina Cinema, Tewesbury, is to be commenced immediately.

Billings and Sons, Ltd., of 54, Winchcombe Street, Cheltenham, are the contractors for clearing the site and foundations.

No other contracts are let yet, but tenders are being called for.

L. W. Barnard and Partners, 47, Promenade, Cheltenham, are the architects.

The accommodation will include nearly 900 seats, including balcony.

Walturdaw Contracts

Walturdaw's Birmingham branch has secured the contract for the projector equipment of the Regal Super kinema, Coalville, which is nearing completion. This hall is one of the entertainment centres controlled by the C. K. Deeming circuit. Ernemann projectors, together with Zeiss late pattern arcs, are being installed.

Galway Plans Passed

Plans have been passed by the local Council for the new kinema to be erected in Galway for Walter Macnally.

The construction of the building, which is estimated to cost £18,000, will start at once.

THEATRE
DECORATIONS
FURNISHINGS
AND
STAGE EQUIPMENT
SEND FOR QUOTATIONS TO:
F.H. CARPENTER & SON, LTD.
1, STANHOPE STREET,
LONDON, N.W.1.
'Phone: MUSEUM 9730.

Kingsbury Odeon

Plans are being prepared by A. P. Starkey, "Dunsmore," South Hill Avenue, Harrow-on-the-Hill, for another new Odeon kinema, on a site opposite the station at Kingsbury. The building contract has been let, and work will commence immediately. It is expected to be ready for opening at the end of March.

PROJECTIONISTS' GUILD

YORKSHIRE COURTS BUSY

North-Eastern Inauguration

On Sunday, September 10, a party of members of the Leeds Court had the privilege of being conducted through the works of the "Alklum" Battery Co., at Halifax, by kind permission of the directors.

The party were met by Mr. Berg, the manager, and F. J. Lowe, A.M.I.E.E., the Leeds representative, and after a preliminary speech by Mr. Berg, the party were shown how the active materials for positive and negative plates were produced, the process being thoroughly explained.

Perforation machines were then shown in operation, these being engaged in the manufacture of the sectional containers of the plates themselves, after which the ingenious presses and automatic fillers were inspected. Next the whole process of plate assembly was explained. This comprised both welded and bolted types, and finally the charging and testing sections were visited, where hundreds of completed and semi-completed cells and batteries were on view.

A vote of thanks was proposed to the directors and management by Mr. Mannix, the Leeds Court chairman. This was heartily endorsed by the members.

Middlesbrough Preliminary Meeting

On the afternoon of the same day, four members of the Leeds Court, L. J. Mannix, H. Harland, A. Buckley and J. Scott, proceeded to the Corporation Hotel, Middlesbrough, where the inaugural meeting of the proposed North-eastern Court was held.

M. Horsman, who was responsible for the organising of the meeting, made a preliminary speech outlining the objects of the meeting, and C. W. Perry, of the Manchester Court, was elected to the chair for the occasion.

Speeches covering all phases of the Guild movement were made by the chairman and Leeds men before an exceptionally attentive and enthusiastic group of Northern projectionists. Questions were asked, and after a lengthy discussion the men all agreed that they were in favour of continuing the subject, and a further meeting was tentatively fixed for Sunday, October 8.

Bradford Discusses Delegates

The usual fortnightly meeting of the Bradford Court of the Guild of Projectionists was held at the Alexandra Hotel last Sunday, E. Shuttleworth presiding. The question of increasing the membership of the local Court was brought up, and certain procedure was decided upon to endeavour to augment the number of members. It was also decided to forward along to London head office the branch's opinion on the subject of the sending of delegates to the London Council meetings.

It was pointed out that this was a very expensive business, not only to the local Court but to every other provincial Court, and it involved a certain amount of expenditure which made a big hole in the income of the various Courts. It was the opinion of the Bradford Court that a minimum of meetings should be held, thereby involving the Courts with as little expenditure as possible so far as travelling expenses were concerned. As different Courts were inaugurated, the matter would have to be brought to a head sooner or later.

A number of members decided to join the trip to B.T.-H. works and Daventry on Sunday, September 24.

LIGHTING SERVICE

The E.L.M.A. Touring Van

An exhibition of modern methods of lighting, with lectures on various aspects of the subject, films, lantern slides and free advice to inquirers from experts on illumination problems, are some of the services offered to all those who are interested in modern lighting developments by the Lighting Service Bureau of the Electric Lamp Manufacturers' Association. A touring demonstration motor van has been equipped in order to give people in different parts of the country an opportunity of sharing the benefits which Londoners enjoy through the existence of the Bureau, with its numerous exhibits and lecture hall in the old B.B.C. premises on Savoy Hill.

The old haphazard methods of lighting, in which the standard of illumination was poor and a large proportion of the light used was wasted owing to incorrect placing of lamps, inefficient fittings, and a general want of knowledge of scientific principles, are no longer adequate for modern requirements. It is a truism to-day that bad lighting costs more money than it saves, and keen business men can derive great advantages from employing up-to-date methods of illumination.

Good lighting is an invaluable asset to any town—in fact, no better form of publicity exists, for apart from the tonic effect on its own citizens, it gives visitors the impression that they are staying in a cheerful and progressive place, to which it will be a pleasure to return.

In these days no one is more vitally concerned with good electric lighting than theatre and kinema owners, and though they be progressive they may still learn something from a visit to the Bureau Touring Demonstration when it is in their part of the country.

The vast possibilities of floodlighting in particular will be shown with the aid of a model building and by means of projectors on the roof of the demonstration van. The beautiful effects that can be produced in alcoves and recesses by the use of coloured lighting which has been described as "painting with light," will be demonstrated.

Any consumer of electricity introduced by a recognised member of the electrical trade will be eligible to obtain advice on lighting matters free of charge, and the staff accompanying the touring exhibition will be constantly in attendance for this purpose.

◆

New projection equipment is to be installed by the Piers, Beach and Public Committee of the Portsmouth Corporation at the South Parade Pier, Southsea. The operating box is being reconstructed, and it is proposed to purchase two new projectors and instal B.T.-H. sound apparatus.

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in
h notification of Trade show has been given.
is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

D		TITLE OF FILMS.	STARS.	SHOWN BY.	PLACE.	TIME.
Wed..	13	The Flying Circus	Bruce Cabot	Radio	Prince Edward	3
..	13	Double Harness	Ann Harding	Radio	Prince Edward	8.45
Thur..	14	Home, Sweet Home	Marie Ney	Radio	Prince Edward	8.45
..	14	No Marriage Ties	Richard Dix	Radio	Prince Edward	3
..	14	Wanted	Nick Stuart	Butcher	Cambridge	3
..	14	Doctor Bull	Will Rogers	Fox	Own Theatre	11 & 3
..	14	Wanted	——	Butcher	Cambridge	3
Fri..	15	Before Dawn	Stuart Erwin	Radio	Cambridge	11
..	15	Evidence in Camera	William Gargan	Radio	Cambridge	3
..	15	Tiger Bay	Anna May Wong	A.B.F.D.	London Hippodrome	3
..	15	The Last Trail	George O'Brien	Fox	Own Theatre	11
Mon..	18	The Fire Raisers	Leslie Banks	W. & F.	Capitol	3.45
..	18	Just Smith	Tom Walls	W. & F.	New Gallery	8.45
Tues..	19	Easy Millions	——	Pathe	Phœnix	11
..	19	Lady for a Day	Warren William	Columbia	Dorchester Hotel	9 p.m.
..	19	King of the Wild	——	Columbia	Cambridge	3

BELFAST

Tues..	19	Midnight Club	Clive Brook	Paramount	Picture House	11
Wed..	20	His Private Secretary	Evelyn Knapp	Gaumont-Ideal	Classic	10.45

BIRMINGHAM

Fri.,	15	Home, Sweet Home; Before Dawn.	——	Radio	Scala	10.15
..	15	The Girl from Maxims	Leslie Henson	United Artists	Forum	10.30
..	15	The Song of Songs	Marlene Dietrich	Paramount	Futurist	10.30
Mon..	18	The Golden Cage	Anne Grey	M-G-M	Scala	10.30
Tues..	19	The Private Life of Henry VIII	Charles Laughton	United Artists	Futurist	10.30
..	19	The Avenger	Ralph Forbes	Pathe	Forum	10.45
Wed.,	20	The Masquerader	Ronald Colman	United Artists	Futurist	10.30
..	20	Into the Blue	Annabella	Zenifilms	Forum	11
Thur.,	21	No Marriage Ties; Cross Fire	——	Radio	Scala	10.15
..	21	Up to the Neck	Ralph Lynn	United Artists	Futurist	10.30

CARDIFF

Fri.,	Sept.	15	Double Harness; The Flying Circus.	——	Radio	Empire	10.15
..	..	15	Midnight Club	Clive Brook	Paramount	Capitol	11
..	..	15	Her Lover's Brother	Edwina Booth	Equity British	Park Hall	11
Tues..	..	19	Home, Sweet Home: Before Dawn.	——	Radio	Imperial	10.15
..	..	19	Mary Stevens, M.D.	Kay Francis	Warner	Queen's	11
..	..	1	Curtain at Eight	Dorothy Mackaill	P.D.C.	Empire	11
Wed..			No Marriage Ties; Cross Fire	——	Radio	New Theatre	10.15
..			is is the Life	Gordon Harker	British Lion	Park Hall	11
..			oing Gay	Magda Schneider	Sterling	New Imperial	11

GLASGOW

Fri..	Sept.	15	This is the Life	Gordon Harker	British Lion	Playhouse	11
..	..	15	A Royal Demand	Cyril McLaglen	Paramount	Cranston's P.H.	11
..	..	15	Going Gay	Magda Schneider	Sterling	Scala	11
Tues..	..	19	Double Harness; The Flying Circus.	——	Radio	Regal	10.15
..	..	19	Her Lover's Brother	Edwina Booth	Equity British	Playhouse	11
..	..	19	Soldiers Don't Care	Pat Hanna	Universal	Cranston's P.H.	11
Wed..	..	20	Home, Sweet Home; Before Dawn.	——	Radio	Regal	10.15
..	..	20	Her Bodyguard	Edmund Lowe	Paramount	Playhouse	11
..	..	20	The Golden Cage	Anne Grey	M-G-M	La Scala	11
Thur..	..	21	No Marriage Ties; Cross Fire	——	Radio	La Scala	10.15

LEEDS

Fri.,	Sept.	15	Home, Sweet Home: Before Dawn.	——	Radio	Tower P.H.	10.15
..	..	15	Voltaire	George Arliss	Warner	Rialto	11
Tues..	..	19	No Marriage Ties; Cross Fire	——	Radio	Tower P.H.	10.15
..	..	19	This is the Life	Gordon Harker	British Lion	Rialto	11
..	..	19	Going Gay	Magda Schneider	Sterling	Scala	10.30
Wed..	..	20	Evidence in Camera; Enemies of Society.	——	Radio	Tower P.H.	10.15
Thur..	..	21	The Private Life of Henry VIII	Charles Laughton	United Artists	Scala	10.45
..	..	21	Soldiers Don't Care	Pat Hanna	Universal	Rialto	10.45
..	..	21	The Golden Cage	Anne Grey	M-G-M	Tower P.H.	11

LIVERPOOL

Fri..	Sept.	15	This is the Life	Gordon Harker	British Lion	Scala	11
..	..	15	Samarang	——	United Artists	Forum	10.45
..	..	15	Midnight Club	Clive Brook	Paramount	Futurist	10.45
Tues.	..	19	Home, Sweet Home; Before Dawn.	——	Radio	Futurist	10.15
..	..	19	The Avenger	——	Pathe	Forum	10.45
Wed.,	..	20	No Marriage Ties; Cross Fire	——	Radio	Palais de Luxe	10.15
..	..	20	Tiger Bay	Anna May Wong	A.B.F.D.	Scala	11
Thur.,	..	21	Evidence in Camera; Enemies of Society.	——	Radio	Scala	10.15

MANCHESTER

Fri..	Sept.	15	Home Sweet Home: Before Dawn.	——	Radio	Theatre Royal	10.15
..	..	15	The Girl from Maxims	Leslie Henson	United Artists	Hippodrome	3
..	..	15	Going Gay	Magda Schneider	Sterling	Regent	11
Tues.	..	19	No Marriage Ties; Cross Fire	——	Radio	Theatre Royal	10.15
..	..	19	Lucky Blaze	Moore Marriott	Ben C. Gibbs	Deansgate P.H.	11
..	..	19	Tiger Bay	Anna May Wong	A.B.F.D.	Market Street	11
Wed.	..	20	Evidence in Camera; Enemies of Society.	——	Radio	Deansgate P.H.	10.15
..		20	The Avenger	Ralph Forbes	Pathe	Theatre Royal	10.45
..		20	Dinner at Eight	All star cast	M-G-M	Market Street	10.45

NEWCASTLE

			ldiers Don't Care	Pat Hanna	Universal	Gaiety	2.30
			ouble Harness; The Flying Circus.	——	Radio	Stoll P.H..	10.15
Tues..	..		he Golden Cage	Anne Grey	M-G-M	Olympia	11
..	..		vidence in Camera; Enemies of Society.	——	Radio	Grainger P.H.	10.15
Wed..			This is the Life	Gordon Harker	British Lion	Stoll P.H.	11
Thur..			Going Gay	Magda Schneider	Sterling	Stoll P.H.	10.15
			Home, Sweet Home; Before Dawn.	——	Radio	Stoll P.H.	10.15

NOTTINGHAM

Fri.,	15	Captured	Leslie Howard	Warner	Elite	10.30
..	15	A Royal Demand	Cyril McLaglen	Paramount	Scala	10.30
Tues.,	19	Double Harness; The Flying Circus.	——	Radio	Scala	10.15
..	19	The Song of Songs	Marlene Dietrich	Paramount	Elite	10.45
Wed.,	20	Home, Sweet Home; Before Dawn.	——	Radio	Scala	10.15
..	20	Voltaire	George Arliss	Warner	Elite	10.40
Thur..	21	No Marriage Ties; Cross Fire	——	Radio	Scala	10.15

SHEFFIELD

Fri.,	pt.	15	Moonlight and Melody	Mary Brian	Universal	Union Street	10.45
..	..	15	This is the Life	Gordon Harker	British Lion	Central P.H.	11
..	..	15	The Golden Cage	Anne Grey	M-G-M	Cinema House	11
Tues.	..	19	Worthy Deceiver	Reginald Denny	Gaumont-Ideal	Regent	11
..	..	19	No Marriage Ties; Cross Fire	——	Radio	Union Street	10.15
..	..	19	Midnight Club	Clive Brook	Paramount	Cinema House	10.45
..	..	19	Voltaire	George Arliss	Warner	Central P.H.	11
Wed.	..	20	Home, Sweet Home; Before Dawn.	——	Radio	Union Street	10.15
..	..	20	Private Detective 62; Mayfair Girl	——	Warner	Central P.H.	10.30
Thur.	..	21	Double Harness; The Flying Circus.	——	Radio	Central P.H.	10.15

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list of Films registered on August 17. Films the names of which appear in italics are parts of series (or serials).

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
AUGUST 17.	FOREIGN.			
Melody Maker (series):—				
Gus Edwards	Wardour	Master Art Prod.	853	F. 9087
Stephen Forster	,,	,,	961	F. 9088
McHugh and Fields	,,	,,	990	F. 9089
Sing Song Melodies (series):—				
A Waltz Dream	,,	,,	610	F. 9090
Popular Hits	,,	,,	534	F. 9091
Follow Thru'	,,	,,	536	F. 9092
Carolina Melodies	,,	,,	626	F. 9093
Man of the Forest	Paramount	Paramount	5,560	F. 9094
The Barber Shop	,,	,,	1,890	F. 9095
The Old Man of the Mountain.	,,	,,	614	F. 9096
The Bargain of the Century.	M.-G.-M.	Hal E. Roach	1,739	F. 9097
His Silent Racket	,,	,,	1,676	F. 9098
Somewhere in Sonora	Warner	Warner	5,242	F. 9099
Baby Face	,,	,,	6,143	F. 9100
Good-bye Again	First National	First National	6,010	F. 9101
Shuffle Off to Buffalo	,,	Vitaphone	596	F. 9102
Tombstone Canyon	Gaumont-Ideal	World Wide	5,525	F. 9103

LET KALEE EXPERIENCE BE YOUR SAFEGUARD

There is forty year's experience in optical and precision work behind the Kalee patents, together with an accumulation of knowledge gained by years of continuous experiments.

The Kalee No. 11 provides the exhibitor with what he wants, the final culmination of technical experiment plus projectionists' practical knowledge.

KALEE

The All British Projector
THE WORLD'S BEST
KERSHAW PROJECTOR CO.
(SOHO LTD.)
LONDON AND LEEDS

INSIST ON

SHIP CARBONS

AND SEE THAT YOU GET THEM

CHAS. H. CHAMPION & CO. LTD.
NATIONAL HOUSE, WARDOUR ST., W.1

THE BOOK EVERY PROJECTIONIST HAS LONGED FOR

To be issued in October

"THE COMPLETE PROJECTIONIST"
by
R. Howard Cricks, A.R.P.S.
With foreword by Stanley Perry

The most complete and informative book of its kind. It will cover every phase of the projectionist's and electrician's work, and includes sixteen chapters with seven appendices and an index, cross referenced. Comprehensive to the utmost, and in a handy pocket size.

Price 5/-

Register your order now

Kinematograph Publications Ltd.
85, Long Acre, London, W.C.2.

[redacted]

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED.
Three lines (average 20 words) 1s., and 4d. for every additional word.

OTHER ADVERTISEMENTS:
12 words (or less), per insertion 2s., and 2d. for every additional word.

SERIES RATES:
7 insertions charged as 6
13 ,, ,, ,, 10
26 ,, ,, ,, 20

No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers ...sing Box Numbe... are particul... ly requested to ... urn any testim... ials, photographs, ...etc., they may r... eive from unsucc... sful enquirers ... en stamped en... ope is suppli

SITUATIONS WANTED

MANAGER, 15 years' experience in pictures, variety and drama; keen on publicity; expert organiser; thorough electrical knowledge; absolutely steady and reliable; undeniable references; fidelity bond.—Manager, 65, Portland Street, Derby.

MANAGER (31) DESIRES CHANGE; FIRST-CLASS REFERENCES; MODERATE SALARY; SMART APPEARANCE AND ADDRESS; APPOINTMENTS INCLUDE LONDON, GLASGOW, DUNDEE AND PROVINCES.—F., BOX 431, KINEMATOGRAPH WEEKLY.

FOR HIRE.—An experienced kinema and publicity Manager; undeniable refs.; fidelity bond; go anywhere; salary, your offer.—Sayer, 11, Charteris Road, London, N.4.

SOUND MANAGER or Assistant Manager, experienced W.E. system, desires position anywhere; expert on sound technique.—Samm, 130, Hart Lane, Luton, Beds.

MANAGER (36); live-wire showman, modern ideas and initiative; experienced operator (B.T.-H.), musician; expert organiser; excellent sound experience; go anywhere.—D., Box 449, Kinematograph Weekly.

MANAGER (38), three years last position, seeks post anywhere; the advertiser has eighteen years' experience, is well versed in every branch of the industry, and is a showman with ability; excellent testimonials; bond; moderate salary.—Manager, 11, Crendon Street, High Wycombe, Bucks.

ACTIVE, experienced Manager, 15 years Varieties, Kinemas, seeks engagement or acting manager; publicity, exploitation; fidelity bond.—16, Arterberry Road, Wimbledon.

ASSISTANT Management wanted by young man (24), tall, smart appearance; lengthy experience; keen on publicity and with ideas.—C., Box 448, Kinematograph Weekly.

THOROUGHLY EXPERIENCED ELECTRICIAN-ENGINEER-PROJECTIONIST REQUIRES ENGAGEMENT; B.T.-H., MORRISON, ELECTROCORD, ETC., SYSTEMS; A TO Z EXPERIENCE AS CHIEF IN LARGE VARIETY THEATRES AND KINEMAS; ABSOLUTELY STEADY AND RELIABLE; UNDENIABLE REFERENCES; GIVE TWO WEEKS' TRIAL FREE WILLINGLY; ACCEPT £3 NET; ANYWHERE.—NELSON, 37, ST. GEORGE'S SQUARE, PORTSMOUTH.

MODERN CABARET CONCERT PARTY REQUIRES LONG OR SHORT RESIDENT SEASON OR ODD WEEKS AT KINEMAS; SHORTLY CONCLUDING RECORD-BREAKING SEASIDE SEASON; EIGHT ARTISTES; EXCELLENT STAGE SETTING; OWN PIANIST; ENORMOUS REPERTOIRE; PUNCH AND PERSONALITY; ACCEPT REASONABLE SALARY OR SHARING TERMS; VACANT OCTOBER 2.—FULL PARTICULARS FROM BERT STANLEY, "BRODAWEL," BARMOUTH, N. WALES.

EFFICIENT Secretary, age 24, seeks change; six years' film experience; smart appearance; educated Malvern College.—H., 9, Wolverton Gardens, Ealing Common.

FURNISHING.—Ex-Officer, married, age 36, 15 years' practical experience theatre furnishing, seeks position, works manager.—Z., Box 445, Kinematograph Weekly.

CHIEF Operator; good electrician; any plant; will be disengaged after September 9.—F. Pover, 2, Warwick Road, Chingford, Essex.

BONUS £2.—Operator urgently requires situation; 19 years' experience W.E., B.T.-H.; excellent references.—Jones, 153, Tufnell Park Road, Islington.

TECHNICAL MECHANIC (32), SEEKS SITUATION, SOUND STUDIOS OR MANUFACTURERS; EXPERIENCED RADIO AND ELECTRICAL; GOOD REFERENCES.—B, BOX 447, KINEMATOGRAPH WEEKLY.

OPERATOR-SOUND ENGINEER, qualified, requires situation; long experience W.E., R.C.A., B.A.; anywhere.—"Soundhead," 36, Rushymoor Avenue, Askern.

OPERATOR, last position Adelphi, Strand, now disengaged owing to film season closing; 14½ years' experience; W.E., any machines, etc.; excellent references.—David, 39, Durham Road, Manor Park, E.12.

OPERATOR-ELECTRICIAN, 17 years' experience; full W.E. experience; any plant or machines; all repairs.—G., Box 426, Kinematograph Weekly.

ENGINEER - PROJECTIONIST DESIRES CHANGE; STUDIO, LABORATORY, THEATRE; W.E., RCA, A.W.H., ETC.; FIRST-CLASS REFERENCES.—APPLY, T., BOX 439, KINEMATOGRAPH WEEKLY.

SECOND Operator desires change; two years RCA; moderate wage; South London or Surrey.—Q., Box 436, Kinematograph Weekly.

ELECTRICIAN-OPERATOR or Second, four years RCA, British Acoustics, etc.; long experience generators, gas engines; anywhere.—59, Lawrence Street, Canning Town, E.16.

APPARATUS FOR SALE AND WANTED

SPROCKETS! Sprockets! Sprockets! To fit any make of projector; intermittent Sprockets 14s. each, guaranteed accurate to fine limits; top and bottom, 15s. each; cash returned if not satisfied.—Imperial Sound System, 71, St. Barnabas Road, Leicester. 'Phone 27396.

BROOKS A.C. Electric Motor, 28 h.p., direct coupled to a Newton D.C. Dynamo, 80 v., 200 amp., on massive iron bed plate, £60.

Another D.C. Dynamo, 65 v., 100 amp, £10.

Also two heavy Bed Plates.

Apply, Walpole Cinema, Bond Street, Ealing.

PALMER'S CARES ARE KINEMA SPARES.—GEORGE PALMER'S, 13, GERRARD STREET. GERRARD 5476.

PRICES LOWERED AMERICAN MADE TALKIE PROJECTION SETS. SPECIALISING IN NEW, USED, REBUILT APPARATUS, such as Simplex Projectors, RCA Photophone Sound Heads; Western Electric Type Speakers; Amplifiers; Sound-on-Film Mechanisms; Photocells; Exciters; Optical Systems; Arc Lamps; Acoustics; Converters; Rectifiers. Write, giving mains, voltage and cycles. Agents solicited.—SALES ON SOUND CORPORATION, Dept. K.W., 1600, Broadway, New York. Cable: "SOSOUND," New York.

WANTED, two Kalee No. 7 Projectors; must be cheap and in good condition.—G., Box 452, Kinematograph Weekly.

PARTNERSHIP.

PARTNERSHIP required in small Kinema by young man; South preferred.—E., Box 450, Kinematograph Weekly.

FINANCIAL BOOKS

These books are essential to the financial side of the Kinema Industry

Kinematograph Trade Accounts by
CHARLES H. TRAVIS, F.C.A.

Book I	Exhibitors' Accounts	Price 5/3 post free
Book II	Renters' Accounts	Price 7/9 post free
Book III	Producers' Accounts and Organisation	Price 7/10 post free

To be obtained from
ODHAMS PRESS LTD
Technical Book Department
85, LONG ACRE, LONDON, W.C.2
Full list of books sent free on application

PICTURE THEATRES FOR SALE AND WANTED

CLEMENT BLAKE & DAY
THE Cinema Agents
22, Wardour Street, W.1
CAN, AND WILL,
Sell Your Theatre.
Quick, Without trouble to you. Buyers waiting for Halls of all sizes, at all prices, in all Parts.

TO Let on lease from January 1, 1934, Alexandra Cinema, Corporation Street, Hyde; seating 404; well furnished and decorated.—Apply, Alexandra Billiard Halls, Ltd., 20, Birley Street, Blackpool.

PATENTS

KING'S PATENT AGENCY, LTD., 146a, Queen Victoria Street, E.C.4; Free "Advice Handbook" and Consultations on Patenting Inventions and Registering Trade Marks; 47 years' refrs. 'Phone: Cent. 0682.

BOOKS ON SOUND PICTURES

QUESTIONS AND ANSWERS, SOUND MOTION PICTURES. By James R. Cameron. The subject of recording and reproducing covered in over 1,000 questions and answers. No highly technical terms or mathematics. Price 18s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

MOTION PICTURES WITH SOUND. By James R. Cameron, with introduction by William Fox (President of Fox Film Corporation). Contains nothing but "Sound Picture" information. 400 pages. Over 150 illustrations. Price 25s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

SOUND PROJECTION. Being Vol. III. of Richardson's Handbook of Projection; dealing completely with the new subject of sound recording and reproduction. Price 25s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

CAMERON'S "ENCYCLOPEDIA ON SOUND MOTION PICTURES." 336 pages crammed full of motion picture facts, 2,000 terms, words, phrases defined and explained. What do you want to know about motion pictures ? ? ? ? Your answer is in this new book. Price 21s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

SITES

FREEHOLD Fully Licensed Family and Commercial Hotel with splendid accommodation, Billiard Room, good spacious yards and buildings; capable of forming site for Kinema; situate in best position in good market and industrial town (adjoining three main roads) in North Wales.—Apply, A., Box 446, Kinematograph Weekly.

TIP-UP AND OTHER CHAIRS

ALL NEW Velvet Arm Chairs, 4s. 11d ...mplete. —Hellenbrand, Bournemouth Park Road ...uthend-on-Sea.

FOR SALE.—Contents of several ...st End Theatres; 1,000 tub, 1,000 red, 1,000 b... tip-up chairs; all in good condition.—Cinema S...ply Co., 16, Hanway Street, Tottenham Court R...d, W.1 'Phone: Museum 3891.

5,000 TIP-UP SEATS AVAILABLE FR...l 3s. 6d. EACH.—GEORGE PALMER'S, 13, ...RRARD STREET. GERRARD 5476.

IF you require good second-hand ... recon-ditioned seats consult Cinema Equipmen... 47, Gerrard Street, Shaftesbury Avenue, W.1, ... have a large and varied stock to select from at ... ces from 4s. 6d. each, complete. Telephone: Gerr...d 576...

LANTERN LIGHTS
for
STAGE, PROJECTION and REWINDING ROOMS
Complete with 1" "Vulcan" Fusible Link Gearing
Projection Room Balanced Shutters
(All to London County Council Requirements)
FRANK BURKITT
LIMITED
VULCAN WORKS, LANT STREET, BORO, S.E.1

PATERSONS LTD.
THE SCOTTISH MAKERS OF THEATRE CHAIRS
1932 A RECORD YEAR
LUXURIOUS TUB CHAIRS
16 Spring Seat
Upholstered in Moquette
20/-
Repairs and renovations.
Estimates without obligation.
'Phone or write for our representative to call.
79, HOWARD STREET, GLASGOW, C.1
Estd. 1832
Telephone Central [illegible]

PRESTON FILM SERVICE
Large stock of films for sale or hire.
Write for Lists
Also Williamson, Printer, Titler, and Film Cleaner. Ernemann Bioscopes, Mirror Arcs, Lamp Houses, etc., and Electric Fountains.
KINEMA HOUSE,
Vicarage, Tithebarn Street, Preston. ('Phone: 45[illegible])

WAY & WALLER
THE CINEMA SPECIALISTS

Have for disposal a number of halls earning substantial profits but which they are not advertising for reasons which cannot be stated. Anyone interested is invited to apply at once.

We also have **sites** available for building in all areas where building is considered necessary to meet the needs of the cinema going public.

INVESTMENTS: Investments in Cinema properties backed by guarantees ranging from 10% upwards.

MORTGAGES arranged to suit clients' requirements according to security available.

VALUATIONS for issues, promotions, etc.

WAY & WALLER
7, HANOVER SQUARE W.1
Mayfair 8022 (10 lines)

Index to Advertisers

Covers.—1. Metro-Goldwyn-Mayer ...tures, Ltd.
2. Fox Film Co., Ltd.
3. Tabulated Trade Shows.
4. Classified Advertisemen...

Associated British Film Distributors, Ltd. ....
British Lion Film Corporation, Ltd. .... x-xi &
Burkitt, F., Ltd. ....
Carpenter, F. H., and Sons, Ltd....
Champion, C. H., and Co., Ltd. ...
Clement, Blake and Day ....
Columbia Pictures, Ltd. 47
Equity British Films, Ltd. ....
Fox Movietone News ....
Ilford, Ltd. (Selo) ....
Imperial Sound System ....
Kershaw Projector Co. ....
Kodak, Ltd. ....
London Film Co. 2
Moy-Omnia ....
New York Displays, Ltd. ....
Paramount Film Service, Ltd. ......
Patersons, Ltd. ....
Pathé Pictures, Ltd. ....
Philips Industrial ....
Pixtons, Ltd. ....
Preston Film Service ....
Radio Pictures, Ltd. 2
Siemens Carbons ....
Twickenham Film Studios, Ltd. ... vi
United Artists Corporation, Ltd. ... 15
Wardour Films, Ltd. ii
Way and Waller ....

Printed and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
September 14, 1933